8s
1916
Apr.17
NeAnM
c.2

D. S. MILLER'S ART COLLECTION SHOWN

Sun. 4-15-'16

Public View of Paintings Gathered by Gould's Brother-in-law.

SALE WILL BEGIN APRIL 17

The installation of an art collection in the ballroom of the Savoy Hotel for the purpose of an exhibition and auction is something of an innovation, and for that and other reasons special attention has been attracted to the many and various works of art collected by the late Daniel S. Miller, which are now on public view. The sale, which begins April 17, is under the direction of Samuel Marx, auctioneer and appraiser.

Mr. Miller, who was a brother-in-law of the late Jay Gould and in consequence uncle to George J. Gould and Mrs. Finley J. Shepard, was something of a recluse during the latter years of his life, but seems to have been an indefatigable collector. He not only gathered many paintings and sculptures but innumerable carved ivories, jades, crystals, porcelains and books in fine bindings.

The pictures in Mr. Miller's collection may be divided sharply into two divisions, those that depend for their interest exclusively upon the subject and those that appeal because of qualities of style. The whole course of Mr. Miller as a collector may be traced in the galleries. It is evident he began, as most collectors do, with subject pictures and by degrees attained connoisseurship. As Mr. Miller was tenaciously loyal to the pictures that had first attracted him and evidently was opposed to "weeding out" processes, his collection now contains much to interest two distinctly different sets of art lovers.

Many Noted Artists.

Among the artists of note who are represented are Fanten-Latour, Boudin, Blommers, Evert Pieters, Kever, Monticelli, Zandomeneghi, Lerolle, Clays, J. J. Henner, Roybet, Albert Lynch, Bouguereau, Vollon and Marie Dieterle.

"The Chess Players" by Fantin-Latour is a charming work and different in execution from most paintings by this artist that have been shown here lately. It appears, indeed, to be a sketch and the forms of the figures have not been built up in fine touches of scintillating color in the Fantin manner, yet the forms are well indicated for all that and the color is rich. It is an Oriental interior and three women are seated on the floor, two of them playing at chess, near a window, the light from which filters through dull rose colored curtains.

Eugene Boudin is an artist whose position in the public favor is assured. His "Retour des Barques" is a large work in characteristic style, full of the colorful atmosphere of the north of France. The picture shows the return of a fishing fleet, the boats lined offshore, with animated figures on the beach, and wading in the water. Vollon, famous for his still lifes, contributes a seapiece that is even more impressive, a dramatic rendering of a coming storm. Clay's example is a full rigged ship coming to anchor in a Dutch port.

Dutch Pictures Numerous.

The Dutch pictures are numerous and very pleasing. Kever's "Feeding the Goat" comes dangerously near telling a story, but it is so well painted that all artists will accept it. Blommer's "Returning Home," Van der Windt's landscape and Tromp's "Summer Pleasures" are also prominent in the Dutch section of the gallery. Bouguereau's "Before the Bath" is an excellent example of this artist's style; the two Lerolle landscapes with figures, the still life by Karlovski, the two heads by Zandomeneghi and the painting by Yamajo, the Japanese artist, all have artistic interest.

The Chinese jades and crystals are numerous, many of them are exceptionally large and the designs and carvings amaze one with the skill of the Oriental artists who produced them. A rock crystal palace vase is included, also rose pink quartz vases, crystal balls, snuff bottles and necklaces. The books in Mr. Miller's library are of standard authors, sumptuously bound by such men as Sandorski, Riviere, Tranz-Bugonnet, Pagnant and Adams. Many of the covers are inlaid with miniatures upon ivory. Williamson's "History of Portrait Miniatures" has seventeen miniatures inserted on each cover of its two volumes.

D. S. Miller Auction Total Now $49,536

N. Y. Herald 5-20-16

Ridgway Knight's "Gathering Apple Blossoms" Brings Highest Price at First Session of Painting Sale.

Seventy-nine paintings, constituting the first part of the pictures owned by the late Daniel S. Miller were sold for $9,154 last night at the sixth session of the dispersal of the Miller collection at the Savoy Hotel by Samuel Marx, auctioneer. The less important pictures were sold, the remaining ones will be offered to-night.

At the afternoon sale of furniture, rugs and other art objects the proceeds were $4,121.50, making a grand total so far of $49,536.20.

The highest price obtained for a painting last night was $1,210 paid by the Holland Galleries for Ridgway Knight's "Gathering Apple Blossoms." C. W. Kraushaar paid $500 for Alexander Louis Bouche's "Abredvoir," Henry Schulheis $400 for J. J. Henner's "Small Head," and the Klackner Galleries $400 for J. G. Brown's "My Dog."

Other pictures which brought $100 or more, with the artist's name, the title, the purchaser and the price, were as follows:—

Jan Von Chelminski, "The Confidence;" M. Knoedler & Co.	130
Arnold Marc Gorter, "The Brook;" C. W. Kraushaar	190
L. Munthe, "The Midnight Sun;" Holland Galleries	145
August Weber, "The Latest News;" Holland Galleries	105
P. Schaan, "The Cardinals;" Holland Galleries	135
Adrien Henri Tanoux, "Washing Day;" J. G. Oppenheim	140
A. Prosdocimi, "Venetian Scene;" Henry L. Herdi	105
Frederick Goodall, "The Water Carriers of the Nile;" Holland Galleries	150
August Seifert, "Violets;" Klackmer Galleries	175
Charles Sprague Pearce, "Meditation;" Dr. H. C. Scobey	205
Arnold Marc Gorter, "Landscape;" Henry L. Herdi	300
Julian Dupre, "Summer Pasture;" Clapp and Graham	260
F. Soulacroix, "Here I Am;" W. Dugro Butler	175
P. N. Dupiny, "The Luxemburg Gardens;" J. G. Oppenheim	300
Henri Lerolle, "The Shepherdess;" C. W. Kraushaar	350
Franz de Beul, "Sheep;" Dr. H. C. Scobey	165
Walter McEwen, "The Secretary;" Clapp & Graham	210
Conrad Kiesel, "At the Masquerade;" Henry Schulthes	265
Albert Lynch, "The Encore;" C. W. Kraushaar	100
E. Richter, "The Favorites of the Pasha;" Mr. Rice	180
Louis Paul Dessar, "Mending the Nets;" J. G. Oppenheim	125
Auguste Hagborg, "An Interesting Tale;" Prinz Brothers	350
Rudolph Epp, "Getting Up;" Arthur Eckstein	210
F. E. Bertier, "The Fortune Teller;" Judge Foster	125
Louis Van Kuyck, "Barn Interior;" Mr. Rice	135
G. David Millet, "Old Friends;" J. G. Oppenheim	200

MILLER ART SALE REACHES $49,736

"Gathering Apple Blossoms," by Knight, Brings Top Price, $1,210, at the Savoy.

BROWN'S "MY DOG," $400

A "Small Head," a Panel by Henner, Also Fetches $400, and A. L. Bouche's "Abrenvoir" $500.

The Daniel S. Miller art collection, selling at the Hotel Savoy, Samuel Marx, auctioneer, reached nearly $50,000 last night, the total to date being $49,736. Of the pictures sold in the evening the Ridgeway Knight brought the highest price, going to the Holland Galleries for $1,210. This was "Gathering Apple Blossoms," No. 875, a large picture, 47 by 35½. A French peasant girl who has been gathering flowers, iris, and lilacs, is standing by an apple tree, her arms upraised as she breaks a branch. Reds and yellows mingle in her dress. One of J. G. Brown's bootblacks with a dog in his arms, brought one of the higher prices of the evening. "My Dog," No. 864, going to Klackner for $400. A "Small Head," No. 866, a panel by Henner, also brought $400, going to Henry Schultheis.

Following are some of the pictures bringing $200 and more with names of artists, purchaser, and price:

862—Charles Sprague Pearce, "Meditation"; Herman L. Heide	$300
864—J. G. Brown, N. A., "My Dog"; Mr. Blackner	400
865—Julian Dupre, "Summer Pasture"; Clapp & Graham	260
866—Jean Jacques Henner, "Small Head"; Henry Schultheis	400
868—P. N. Dupiny, "The Luxemberg Gardens"; J. G. Oppenheim, agent	300
869—Henri Lorelle, "The Shepherdess"; C. W. Kraushaar	350
870—Franz De Beul, "Sheep"; Dr. H. C. Scobey	165
872—Walter McEwen, "The Secretary"; Clapp & Graham	210
873—Conrad Kiesel, "At the Masquerade"; Henry Schulheis	265
874—Alexander Louis Bouche, "Abrenvoir"; Kraushaar	500
875—Daniel Ridgway Knight, "Gathering Apple Blossoms"; Holland Galleries	1,210
877—E. Richter, "The Favorites of the Pasha"; C. G. Rice	180
879—Auguste Hagborg, "An Interesting Tale"; Prinz Brothers	350
880—Rudolph Epp, "Getting Up"; Arthur Eckstein	210
881—F. E. Bertier, "The Fortune Teller"; Judge Warren W. Foster	125
883—G. David Millet, "Old Friends"; J. G. Oppenheimer, agent	200

In he sle of the afternoon No. 773, a carved and gilt wood table, with onyx top, went to Bandler for $175; a Gorovan rug, No. 801, went to Schwartz for $290, and No. 803, a Kurdistan carpet, to Rosenfeld for $210.

The sale will be concluded this evening with the final lot of pictures, including a Roybet, a pleasing Blommers, a Kever, and a Bouguereau among others. The afternoon's sale will be important, including many beautiful jades and crystals.

MILLER ART BRINGS $95,000

"Before the Bath," by Bouguereau, Bid Up to $3,600.

George A. Smyth paid $1,750 yesterday at the seventh session of the Miller sale, at the Hotel Savoy, for a moss green jade tripod incense burner, with a caldron shaped body. E. I. Farmer gave $775 for an imperial emerald green jade table screen, and Senator William A. Clark paid $750 for a mutton fat jade vase. For a rock crystal vase and cover J. D. Oppenheim gave $575. He paid $500 for a rare mutton fat jade vase with a dome-shaped cover. The total of the session was $17,134.

"Before the Bath," a long canvas by Bouguereau, was sold to an agent for $3,600 at the final session last night. "Returning Home," by Blommers, was purchased by C. W. Kraushaar, its former owner, for $1,650. Mrs. Jessie Foote, of Los Angeles, paid $1,600 for Ridgway Knight's "Armande, the Shepherdess," and "The Man with the Sword," a panel by Louis Roybet, went to the Holland Galleries for $1,075. For "Morning on the Escaut," a marine by Clays, Clapp & Graham paid $1,650. The total for the session was $28,678, and of the entire sale $95,000.

MILLER SALE BRINGS $95,548.

Bouguereau's "Before the Bath" Leads—$3,650 Bid.

The last session of the Daniel S. Miller sale in the Hotel Savoy last night included the most important works of art in the collection. The total for the session was $28,768, making the grand total $95,548.

Bouguereau's "Before the Bath," a picture of a little girl with a nude baby in her lap, led the prices, selling to M. Samuel Stern for $3,650. Mr. Stern also bought the "Tete Rouge," by Henner, for $825. The Kraushaar Galleries paid $1,600 for Blommer's "Returning Home," $1,250 for Fantin-Latour's "Chess Players," $700 for Evert Pieter's "Picking Flowers," $625 for Monchablon's "Fields Near Fresnes," $1,000 for Tromp's "Summer Pleasures" and $1,000 for Kever's "Feeding the Goat."

Jesse S. Foote paid $1,600 for Ridgway Knight's "Shepherdess"; J. A. Wooly gave $850 for Boudin's "Retour des Barques"; Clapp and Graham bought the marine by Clays for $1,650, and the Holland Galleries paid $1,075 for Roybet's "Man With the Sword."

No. 1138—"Before the Bath."
By W. Bouguereau.

Catalogue De Luxe *of the*
DANIEL S. MILLER
ART COLLECTION

To be sold at unreserved Public Auction at the

HOTEL SAVOY, April 17, 18, 19, 20

Fifth Ave. at Fifty-Ninth Street

2.30 P. M. and 8.00 P. M. each day

Sale to be conducted by

SAMUEL MARX

Auctioneer and Appraiser · Woolworth Building

NEW YORK

ENGRAVED AND PRINTED BY THE KALKHOFF COMPANY
NEW YORK CITY

INTRODUCTION

THE late Daniel S. Miller as a connoisseur took all art for his province. Like his father before him he was the born collector. He was one of the strain of old New Yorkers who sought fortune in the West and found it. The brother-in-law of the late Jay Gould and the intimate of financiers, Mr. Miller was a man of affairs, deeply interested in every phase of life. His latter years were spent much in retirement. Although he lived alone except for his servants in his spacious suite for two decades and a half, he lacked not for company, for he was surrounded by a thousand and one familiars of his leisure. He assembled about him works of all periods because his was a nature which saw art in many facets. He had breathed the atmosphere of the dim past of Cipango and Cathay in the gathering of the porcelains from the ancient dynasties, the flawless vases of rock crystal, exquisite sculptures of the royal jade and ivories from the hands of master craftsmen of the Orient. How rich a store of precious things he had, none except him really knew. Only when the inventory of his collection was made was the true extent of it known. His rooms were so crowded that many rare and important objects were lost to view. Vases of Sevre were huddled together at the hearth; dark corners revealed charming water colors, and here and there disposed as though they had been forgotten were veritable gems of artistry. His collection proved indeed a treasure-trove. Where there is so much it is no easy task to dwell upon special excellence. The paintings are of many schools. The strong and virile art of French military painters, soft toned canvases of the modern Dutch masters and the finest works of leading American artists may here be seen. Limoges enamels, miniatures, enamels, faience, carvings, enriched his cabinets at every turn. The library, which was Mr. Miller's joy, was composed of many volumes rich both within and without. Their bindings, from the ateliers of such masters of their craft as Sangorski and Riviere, are poems in jewels and tooled levant. Many of the choicest volumes were from the M. C. D. Borden collec-

tion. The presenting of this collection for the view of an art-loving public has been a pleasing occupation. Its installation at the Hotel Savoy in the grand ballroom and the adjacent suite of ten rooms, in accordance with an entirely original method, is an interpretation as near as the conditions of exhibition permit of the personality of its late owner. The dispersal of the collection introduces a new factor in the art world, Mr. Samuel Marx, for twenty-five years an appraiser of the personalty of large estates, who now enters a new and broader field. The preparation of the catalogue has been to us rather a fascinating voyage of discovery than a task. The paintings have been described by William B. McCormick, the jades and crystal by Ralph M. Chait and the balance by George A. Smyth and other experts. Every care has been exercised in determining the authenticity of the various objects.

JOHN W. HARRINGTON.

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment such bid would be likely to affect the sale injuriously.

2. The Highest Bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Intending purchasers may make arrangements regarding deposits and shipment at the Hotel Savoy, administrative office of the auctioneer.

4. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the auctioneer will exercise due caution in caring for and delivering such purchase, he will not hold himself responsible if such purchase be lost, stolen, damaged or destroyed.

5. The lots to be taken away at the buyer's expense and risk, within twenty-four hours from the conclusion of the sale, unless otherwise specified in writing by the auctioneer, previous to or at the time of sale; and the entire purchase money to be absolutely paid or otherwise settled to the satisfaction of the auctioneer on or before delivery: upon failure to comply with the above conditions, any money deposited in part payment shall be forfeited. All lots uncleared within time mentioned above shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this sale together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such re-sale if he thinks fit.

6. While the undersigned will not hold himself responsible for the correctness of the description, genuineness or authenticity of, or any fault or defect in any lot, and make no warranty whatever, he will, upon receiving previous to date of sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on his part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned thereby.

7. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot can, on any account, be removed during the sale.

8. The Auctioneer is in no manner connected with the business of the cartage or packing and shipping of purchases, and although he will afford to purchasers every facility for employing careful carriers and packers, will not hold himself responsible for the acts and charges of the parties engaged for such services.

9. Deliveries will be made on sales days between the hours of 9 A.M. and 1 P.M. and on other days—except holidays—between the hours of 9 A.M. and 5 P.M.

10. All bids on books to be per volume. All bids to be per single article.

11. All books are sold as catalogued, and are assumed to be in good condition. If material defects are found, not mentioned in the catalogue, the lot may be returned. Notice of such defects must be given promptly and the goods returned within ten days from the date of the sale. No exceptions will be made to this rule.

12. Buying or bidding by the auctioneer for responsible parties on orders transmitted to him by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above conditions of sale, which cannot in any manner be modified.

13. Orders for execution by the auctioneer should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more pieces the bid per piece should also be stated. If the one transmitting the order is unknown to the auctioneer, a deposit should be sent or reference submitted. Shipping directions should also be given.

SAMUEL MARX,
AUCTIONEER.

Executive Office: Woolworth Building.
Telephone, Barclay 6911.

FIRST SESSION

Monday Afternoon, April 17th, 1916, at 2:30 o'Clock

MODERN PORCELAINS

Oppenheim 6.00

1 PAIR ROYAL DOULTON Vases, oviform, rose coloring, floral and gold decoration.
Height, 9 *inches*

Bandler 4.00

2 DRESDEN CHINA FRAMED EASEL MIRROR.
Size, 10 x 11½ *inches* (*chipped*)

Clapp 4.00

3 FRENCH MAJOLICA PLAQUE, embellished with figure of "Knight on Horse."
Diameter, 14 *inches*

Carson 6.00

4 TWO FAIENCE PLAQUES, bearing Angel Heads in alto-relief.

Smith 3.00

5 HOLLAND DELFT PLAQUE, decorated with skating scene.
Size, 12 x 17 *inches*

Voss 8.00

6 WEDGEWOOD CAMEO JARDINIERE, garlands and figures in relief.
Diameter, 7 *inches*

Berlin 10.00

7 PORCELAIN DECORATED PLAQUE. Court subject.
Diameter, 18 *inches*

Rice 4.00

8 AUSTRIAN PORCELAIN PLAQUE, with decoration of pheasants and landscape.
Diameter, 19 *inches*

Smith 5.00

9 ROYAL DRESDEN CHINA PLAQUE, hand-painted floral decorations.
Size, 17x20 *inches*

No. 115

10 ITALIAN FAIENCE PLAQUE, figured decoration in polychrome. Showing wayside watering place.
Size, 18x18 *inches*

11 ITALIAN FAIENCE PLAQUE, Historical Subject in Polychrome.
Diameter, 18½ *inches*

12 SPANISH MAJOLICA PLATE, Moorish decoration.
Diameter, 11¼ *inches*

13 GENOESE MAJOLICA PLATE, Polychrome decoration. Cupids and birds.
Diameter, 13 *inches*

14 ITALIAN MAJOLICA PLATE, Polychrome decoration. "Slaying the Dragon."
Diameter, 17 *inches*

15 SWEDISH ROSTRAND POTTERY PLAQUE, decorated. "The Picnic."
Diameter, 12 *inches*

16 DUTCH DELFT PLAQUE, landscape and cattle.
Size, 14x16 *inches*

17 ITALIAN LUSTRE POTTERY PLAQUE, centre panel depicting rescue scene.
Diameter, 16¾ *inches*

18 TWO ITALIAN MAJOLICA PLAQUES, showing "Inn Scenes" by Cappelt.
Diameter, 20 *inches*

19 PAIR ROYAL VIENNA PORCELAIN VASES, urn-shaped, mythological figure decoration.
Height, 8 *inches*

20 PAIR FRENCH PORCELAIN VASES, oviform, with trumpet necks, floral decoration.
Height, 22 *inches*

21 ROYAL MEISSEN GROUP, *two figures,* (damaged).
Height, 10 *inches*

22 PAIR AUSTRIAN PORCELAIN ROSE JARS, floral decoration.
Height, 7 *inches*

No. 1063

Friedman 17.00 23 SEVRES PORCELAIN STEMMED TRAY, Turquoise blue and gold decoration.

Diameter, 9 *inches*

Ideyman 30.00 24 PAIR ROYAL DRESDEN PORCELAIN FIGURES representing "Man and Woman of Middle Ages," in Polychrome decoration.

Height, 14 *inches*

Baumeister 13.00 25 ONE ROYAL BERLIN PORCELAIN GROUP, undecorated, classical figure subject.

Height, 9¾ *inches*

Stern 7.00 26 TWO AUSTRIAN PORCELAIN CANDLESTICKS, Dolphin Pattern.

Height, 11 *inches*

Baumeister 52.00 27 PAIR ROYAL SEVRES VASES, Hand Painted Figure and Landscape panel by E. Laboreau. Turquoise Blue and Gilt bands with jewelled decoration, gilt bronze mounts, grotesque head and scroll handles.

Height, 12 *inches*

Scheppe 26.00 28 PAIR ROYAL VIENNA VASES, Cobalt Blue, Globular-shaped pedestal, rich ormulu mounts.

Height, 16½ *inches*

Baumeister 17.00 29 ROYAL DOULTON CHINA JAR, covered, floral and gold decorations.

Height, 12 *inches*

Ideyman 25.00 30 PAIR BISQUE URNS, undecorated, garland and rams heads in relief.

Height, 9 *inches*

Baumeister 25.00 31 ONE ROYAL VIENNA PORCELAIN VASE, Bottle-shaped, flaring neck, light blue and gold decoration, painted panel and ormolu mountings.

Height, 16½ *inches*

Friedman 44.00 32 PAIR ROYAL SEVRES BOWLS, Hand painted cupid and bird panels on turquoise blue and gilt ground, scroll handles.

Length, 12 *inches*

Rhone 4.00 33 DUTCH DELFT PLAQUE, figure and landscape decoration.

Length, 22 *inches*

Heyman 3.00 34 DUTCH DELFT PLAQUE, decorated with lake scene.
Length, 20½ *inches*

Voss 15.00 35 METLACH PORCELAIN CAMEO PLAQUE, mythological subject.
Diameter, 18 *inches*

Carson 10.00 36 PAIR DELFT PLAQUES, blue and white Marine scenes.
Diameter, 13½ *inches*

Starabon 6.00 37 PAIR DELFT PLAQUES, blue and white Coast scenes.
Diameter, 12 *inches*

Heyman 4.00 38 PAIR DELFT PLAQUES, blue and white figure subjects.
Diameter, 12 *inches*

Lapp-Graham 26.00 39 TWO ITALIAN MAJOLICA PLAQUES, figure subject.

Heyman 14.00 40 TWO ITALIAN MAJOLICA PLAQUES, grotesque figure decoration.
Diameter, 13 *inches*

Howe 3.00 41 DELFT PLAQUE, enameled floral decoration.
Diameter, 15 *inches*

Heyman 10.00 42 ITALIAN MAJOLICA PLAQUE, dark blue and yellow band with figure decoration.
Diameter, 14½ *inches*

Heyman 3.00 43 DELFT DEEP PLATE with figured decoration, fluted border.
Diameter, 18 *inches*

Heyman 1.00 44 FRENCH BISQUE GROUP of three figures.
Height, 26 *inches*

Helfer 10.00 45 ROYAL VIENNA PEDESTAL VASE AND COVER, hand-painted figure band on gilt ground, all over rich cobalt blue and gilt scroll decoration.
Height, 12 *inches*

No. 114

46 CUT GLASS, BEAKER-SHAPED VASE, feather and diamond cut, heavy chiseled gilt bronze mounts and garlands.
Height, 16½ *inches*

47 PAIR OF FRENCH PORCELAIN PLAQUES, figure decoration 5-inch gilt bronze and plush frames.

48 PAIR OF LOWESTOFT JARS AND COVERS, Chinese flower decoration with coat of arms.
Height, 9½ *inches*

49 HUNGARIAN PEDESTAL VASE AND COVER, Cupids in relief, scroll handles, Cupid panels on Turquoise blue and gilt scroll ground.
Height, 22½ *inches*

50 PAIR OF ROYAL SEVRES PEDESTAL VASES, urn-shaped and covers, hand-painted figure and landscape bands, rich jeweled mounts and gilt bands on Turquoise blue ground. Chiseled gilt bronze handles.
Height, 19¼ *inches*

51 CROWN DERBY PEDESTAL VASE, three hand painted Cupid figure panels by Landgraf, lion's head in relief, Sphinx base, rich red and gilt decoration.
Height, 23 *inches*

52 AUSTRIAN PORCELAIN PLAQUE, decorated, showing portrait of "Woman's Head," in two-inch circular gold frame.
Diameter, 14 *inches*

53 LIMOGES HAND-PAINTED PORCELAIN PLAQUE, figure decoration, signed, "A. M." In six-inch gilt scroll and plush frame.
Size, 14½x10½ *inches*

54 PAIR CASTELLIENNE MARBLE FIGURES.
Height, 16 *inches*

55 GILT BRONZE BAS-RELIEF, on Mottled Marble, by Andrieu, "Napoleon and Son."
Diameter, 8½ *inches*

56 GILT BRONZE BAS-RELIEF, on Mottled Marble, by Bory, "Napoleon Bonaparte."
Diameter, 8½ *inches*

No. 875

57 GILT BRONZE BAS-RELIEF, on mottled marble, by Gory, "Caesar and the Empress."
Diameter, 8 *inches*

58 VIENNA PORCELAIN PLATE, figured decorations.
Diameter, 14 *inches*

59 DRESDEN CHINA PLAQUE, hand-painted Watteau figure subject, scroll border.
Diameter, 14 *inches*

60 VIENNA PORCELAIN PLATE, figured decoration.
Diameter, 14½ *inches*

61 MOSAIC ALABASTER PLAQUE, with inlaid semi-precious marble and stones, depicting flower and birds.
Diameter, 15½ *inches*

62 ROYAL SEVRES VASE, globular-shaped, all-over rich cobalt blue decoration. (Cracked.)
Height, 32 *inches*

63 FRENCH BRONZE STATUETTE, by Godet "Spirit."
Height, 20½ *inches*

64 PAIR FRENCH BRONZE BUSTS. "Marie Antoinette" and Louis XVI."
Height, 10 *inches*

65 FRENCH BRONZE STATUETTE, by Gaudea, "Etoile du Matin."
Height, 22 *inches*

66 TWO FRENCH BRONZE BUSTS OF CUPIDS.
Height, 9 *inches*

67 PAIR DRESDEN PORCELAIN VASES, gourd-shaped, bird decoration.
Height, 14 *inches*

68 CARRARA MARBLE FIGURE, "Spirit of the Lily."
Height, 34 *inches*

69 PARIAN MARBLE BUST, "Mozart."
Height, 15½ *inches*

Heyman 12.00 70 PAIR CASTELLIENNE MARBLE BUSTS, Roman subjects.
Height, 9½ *inches*

Blog 4.00 71 PAIR CARRARA MARBLE FIGURES, "The Masqueraders."
Height, 8 *inches*

Blog 3.00 72 CARRARA MARBLE BUST, "Venus."
Height, 8½ *inches*

Smith 11.00 73 CARRARA MARBLE BUST, "Head of a Boy," by A. Piazza.
Height, 13 *inches*

Heyman 30.00 74 ROYAL DOULTON VASE, Porcelain Globular-shaped. White and blue figure decoration.
Height, 12 *inches*

Howe 3.00 75 WEDGWOOD PLATTER, oval-shaped blue and white, Marine Views.
Length, 26 *inches*

Heyman 10.00 76 TWO ASSORTED PLAQUES, Alabaster and Mosaic, floral decoration.

Foster 8.00 77 TWO ASSORTED PLAQUES, Austrian and Limoges China, Figure decoration.

Voss 45.00 78 FIVE ROYAL VIENNA CHINA PLATES, figure subject and heads.

Clemmer 18.00 79 NINE JAPANESE CLOISONNE PLAQUES, floral decoration on Turquoise blue ground.
Diameter, 9½ *inches*

Scheppe 7.00 80 TWO ASSORTED JAPANESE PLAQUES.
Diameter, 12 *inches*

Clemmer 15.00 81 TWO JAPANESE CLOISONNE VASES, enameled flower and bird decoration with vari-colored bands.
Height, 24 *inches*

No. 116

82 JAPANESE CLOISONNE VASE, beaker-shaped, all-over light apple green coloring.
Height, 36½ *inches*

83 JAPANESE CLOISONNE JARDINIERE, Enameled, rich floral and bird panels on vari-colored ground.
Diameter, 13½ *inches*

84 JAPANESE CLOISONNE VASE, floral and bird panels (Chipped).
Height, 16 *inches*

85 JAPANESE IMARI PLAQUE, figure and raised gilt scroll decoration.
Diameter, 22 *inches*

86 JAPANESE KORE POTTERY PLAQUE, raised gilt floral and stork decoration.
Diameter, 22 *inches*

87 JAPANESE CLOISONNE PLAQUE, stork decoration on blue ground with vari-colored scroll border.
Diameter, 24 *inches*

88 CARRARA MARBLE STATUETTE, by Galleria Lapini, "Primo Regalo."
Height, 29 *inches*

89 WEDGWOOD CAMEO PANEL, mythological subjects. Oak frame.
Size, 17½x5½ *inches*

90 PAIR WEDGWOOD CAMEO PANELS, mythological subjects, in oak frames.
11½x5½ *inches*

91 FRENCH BRONZE FIGURE, "Chasseur Laffut," by Eugene Marioton.
Height, 30 *inches*

92 FRENCH BRONZE FIGURE, "The Muse," by Eugene Marioton.
Height, 32½ *inches*

93 FRENCH BRONZE VASE, by Fervilte-Suan.
Height, 19½ *inches*

94 FRENCH BRONZE FIGURE, by E. Villanis, "Praise de Corsaire."
Height, 34 *inches*

95 ROYAL VIENNA PEDESTAL VASE AND COVER, hand-painted figure panel, ideal head, by Wagner, all-over green lustre with raised gilt scroll decoration.
Height, 24 *inches*

96 FRENCH BRONZE FIGURE, by St. Marceaux "The Harlequin."
Height, 33 *inches*

97 TURKISH BRONZE BUST, by Z. Rimbez, "Saida."
Height, 22½ *inches*

98 FRENCH BRONZE FIGURE "Spring" by August Moreau, on Sienna marble revolving base.
Height, 32 *inches*

99 FRENCH BRONZE FIGURE, by H. Moreau.
Height, 32 *inches*

100 FRENCH BRONZE GROUP, "The Reading Lesson." Black marble base.
Height, 18 *inches*

101 TWO DECORATED CHINA PLATES, Royal Vienna and Dresden, rich hand-painted figure decoration.
Diameter, 9½ *inches*

102 PERSIAN FAIENCE PLAQUE, lustre scroll border, 16th century.
Diameter, 12 *inches*

103 PERSIAN FAIENCE PLAQUE, Moorish design, blue coloring, checker border, sun-flower panels, 17th Century.
Diameter, 12½ *inches*

104 PERSIAN FAIENCE DEEP PLATE, 16th Century, exceptionally rare specimen, showing Chinese influence embellished with the conventionalized Lotus Flower and with Imperial green coloring.
Diameter, 12½ *inches*

No. 104

105 PERSIAN FAIENCE DEEP BOWL-SHAPED PLATE, 17th Century, white and blue checkered border, Arabesque leaf-shaped panel and scroll center.

Diameter, 12 *inches*

106 PERSIAN FAIENCE DEEP PLATE, 17th Century, blue and green coloring checker border, leaf panel.

Diameter, 12 *inches*

107 FOUR DELFT PLATES. Assorted.

Diameter, 10½ *inches*

108 TWO DELFT DEEP PLATES, with figured decorations.

Diameter, 16 *inches*

109 HUNGARIAN PORCELAIN PLAQUE, pierced scroll decoration in characteristic coloring.

Diameter, 19 *inches*

110 SIAMESE SILVER REPOUSSE PLAQUE. Biblical subjects.

Diameter, 19 *inches*

111 ITALIAN GENORI PLAQUE, center panel, "Rebecca at the Well" with yellow and cobalt blue coloring, figured border.

Diameter, 24 *inches*

112 PAIR ITALIAN MAJOLICA CEREMONIAL BOWLS, *Blanc-de-chine glaze,* embellished with Cardinal Crest as medallion decoration.

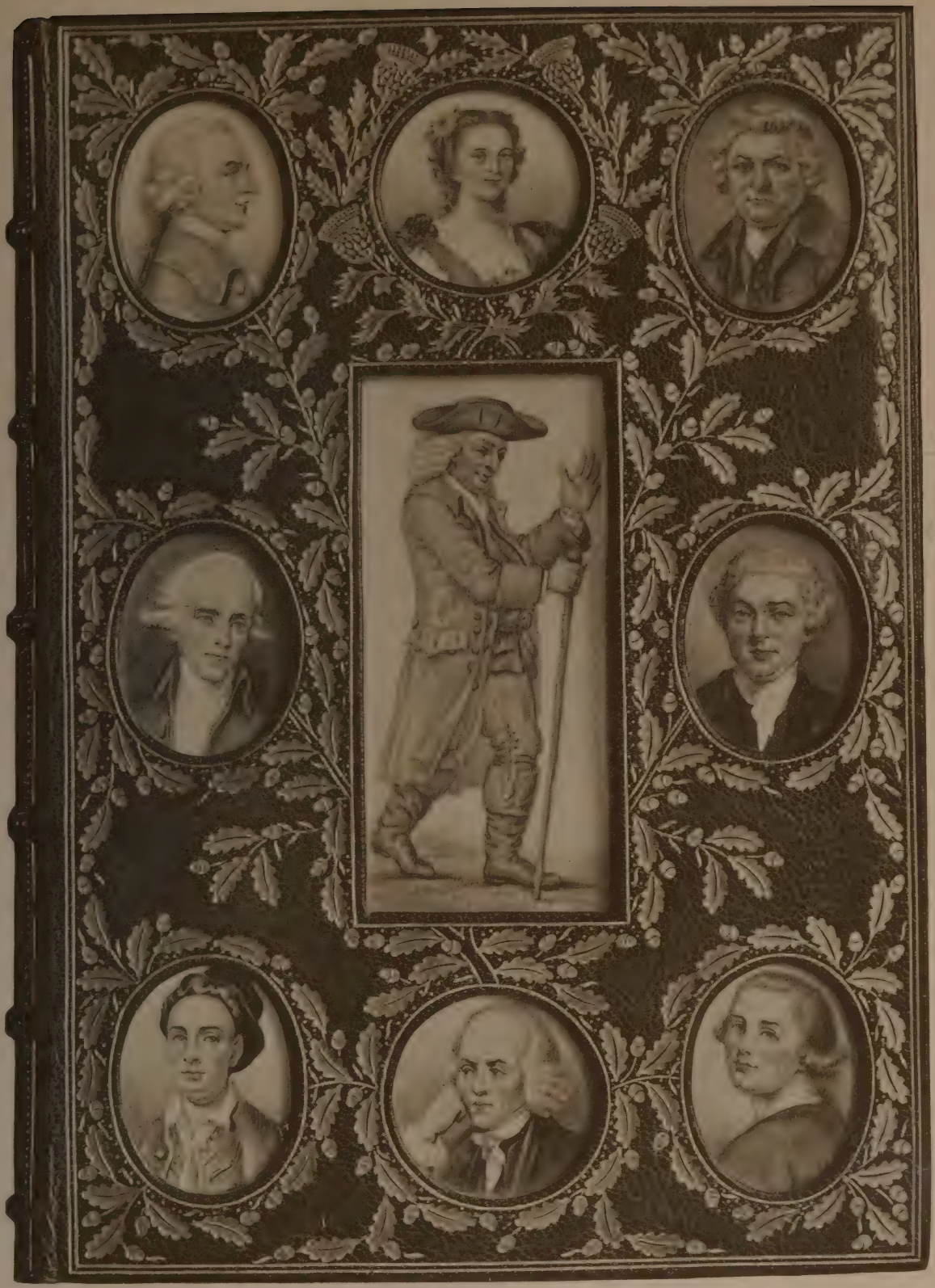
Diameter, 18 *inches*

113 PERSIAN FAIENCE DEEP PLATE, 15th Century or early 16th Century, showing early Chinese influence. The border is of a unique medallion design, alternating in blue and apple green with white reserves. Panel embellished with Chinese Lotus and conventionalized Foh-he-, undoubtedly made during the Lung Dynasty.

Diameter, 19½ *inches*

114 PERSIAN FAIENCE BOWL-SHAPED PLATE, 16th Century, diaper border in apple green and black stripes, Arabesque panel in white and blue and quartered circular center.

Diameter, 19¼ *inches*



No. 542. Graphic Illustrations of the Life of Dr. Johnson.

115 PERSIAN FAIENCE PLAQUE, lustre scroll border, 16th Century.
Diameter, 12 *inches*

116 HISPANO MORESQUE PLAQUE, floral decoration with lustre and white ground.
Diameter, 15½ *inches*

117 CAPO DI MONTI PORCELAIN PLAQUE, depicting Louis XVI in bas-relief.
Diameter, 10 *inches*

118 CAPO DI MONTI PORCELAIN PLAQUE, depicting Marie Antoinette in bas-relief.
Diameter, 10 *inches*

119 CAPO DI MONTI PORCELAIN PLAQUE, depicting Henry IV and Queen, in bas-relief.
Diameter, 10 *inches*

120 CAPO DI MONTI PORCELAIN PLAQUE, depicting "Angel Appearing to Adam and Eve in the Garden of Eden," in polychrome, octangular shape in a three-inch ebony and ormolu frame.
Size, 7 x 8½ *inches*

121 CAPO DI MONTI PORCELAIN PLAQUE, depicting "The Nativity," in polychrome, octangular shape, in a three-inch ebony and ormolu frame.
Size, 7x8½ *inches*

122 CAPO DI MONTI PORCELAIN PLAQUE, shield shape, depicting military scene in polychrome.
Size, 16½x24 *inches*

123 CAPO DI MONTI TANKARD, with cover depicting "Love's Dream," cover surmounted by Cupid.
Height, 10½ *inches*

124 CAPO DI MONTI TANKARD, depicting "Bacchanalian Scene," cover surmounted by Lion.
Height, 9½ *inches*

Heyman 45.00 125 CAPO DI MONTI PORCELAIN JEWEL CASKET, mythological figure subjects, polychrome decorations, gilt mountings.
Width, 7½ inches; height, 7 inches; length, 11½ inches

Klemmer 20.00 126 PAIR JAPANESE CLOISONNE VASES, fruit and flower decoration.
Height, 14 inches

Rosenfeld 22.50 127 BRONZE AND ONYX MARBLE BUST, "Arab Boy."
Height, 18 inches

Rosenfeld 14.00 128 SEVEN ASSORTED CANTON CHINA PLAQUES, figure and floral decoration.

Rosenfeld 4.00 129 TWO JAPANESE CHINA PLAQUES, figured decorations.
Diameter, 12 inches

Heyman 6.00 130 TWO ASSORTED JAPANESE PLAQUES, figure and scroll decoration.

Newcomb 60.00 131 RUSSIAN IKON, rich, rare-colored enamel, and gilt bronze mounts, in mahogany shadow box.
Size, 7x8½ inches

Scheffer 10.00 132 TWO METTLACH PLAQUES, views of a city.
Diameter, 17 inches

Dietz 7.00 133 PAIR OF JAPANESE IMARI PLAQUES, enameled green and red scroll decoration.
Diameter, 12 inches

Heyman 40.00 134 ITALIAN BRONZE AND RED MOTTLED MARBLE INK STAND, Sphinx top.
Length, 19½ inches

Woerfel 21.00 135 TIFFANY BRONZE 6-LIGHT ELECTROLIER, Pond Lily design. Favrile glass shades.
Height, 20½ inches

Knoblock 17.50 136 RUSSIAN BRONZE GROUP, by Fabrof Woerfrel, "The Adieu."
Height, 7½ inches

Scheffer 8.00 137 TERRA COTTA TWO-HANDLE PITCHER VASE, Diana decoration.
Height, 21½ inches

No. 143

138 FRENCH BRONZE GROUP, by Couston, "Man and Horse."
Height, 19 *inches*

139 BENARES BRASS VASE, egg-shaped with tripod base showing three ostriches.
Height, 14 *inches*

140 VIENNA BRONZE FIGURE OF BUFFALO.
Height, 8 *inches; length,* 11 *inches*

141 ONE SET OF FOUR ENGLISH SILVER REPOUSSE PANELS, replicas of Elgin marble sculpture, mythological figure subjects. Worked in repoussé by Wm. Pitts in 1828 for Storr & Mortimer, but not hall-marked until 1881.
Length, 18 *inches*

142 FRENCH BRONZE, "Boy and Bird," by August Moreau.
Height, 30 *inches*

143 FRENCH BRONZE GROUP, by Godet after W. Bougereau, "Psyche and Addon."
Height, 40 *inches*

144 FRENCH BRONZE FIGURE, by Granet, "Ophelia."
Height, 37 *inches*

145 JAPANESE SATSUMA OVIFORM MANDARIN VASE, panels depicting warriors.
Height, 52 *inches*

146 PAIR JAPANESE PORCELAIN VASES, oviform, diaper and floral decorations, and panel reserves showing garden scenes.
Height, 42 *inches*

147 FRENCH BRONZE FIGURE, by Chatrouss, "Une Contemporaine."
Height, 35 *inches*

148 AUSTRIAN PORCELAIN JARDINIERE, red glaze, scroll and gold decoration.
Height, 19 *inches; diameter,* 17 *inches*

149 AUSTRIAN PORCELAIN JARDINIERE, blue glaze, scroll and gold decoration.
Height, 19 *inches; diameter,* 17 *inches*

150 RUSSIAN BRONZE GROUP, by F. Woerfrel, representing "A Russian Gypsy Camp." Oval shaped.
Length, 28 *inches; width,* 21 *inches; height,* 15 *inches*

SECOND SESSION

Monday Evening, April 17th, 1916, at 8:00 o'Clock

MODERN PORCELAINS (Continued)

151 PAIR SILVER BRONZE FIVE-LIGHT BRANCH CANDELABRAS, Corinthian column design.
Height, 24 *inches*

152 PAIR FRENCH GILT BRONZE PITCHER VASES.
Height, 22 *inches*

153 ART BRONZE GROUP, supporting barometer.
Height, 18½ *inches*

154 WROUGHT BRASS INK STAND. Nubian figure supporting carriage.
Height, 7½ *inches*

155 LILLE PORCELAIN PLAQUE, decorated.
Size, 11x9½ *inches*

156 JAPANESE CLOISONNE PLAQUE, frog decoration.
Diameter, 12 *inches*

157 TWO JAPANESE PORCELAIN ASSORTED PLAQUES.
Diameter, 12 *inches*

158 SPANISH POTTERY PLAQUE, blue, green and brown scroll decoration.
Diameter, 15½ *inches*

159 SILVER BRONZE SINGLE LIGHT ELECTRIC STAND, with opaque iridescent green glass shade.
Height, 16½ *inches*

160 PAIR CUT GLASS FLOWER VASES, gold decorations.
Height, 8 *inches*

161 PAIR EMERALD GREEN CUT GLASS FLOWER VASES.
Height, 10 *inches*

162 LAPIS LAZULI DRINKING CUP VASE. Boat-shaped bronze base.
Size, 9x10 *inches*

163 OSTRICH EGG BOWL-SHAPED VASE, bronze mounting.
Height, 10 *inches*

164 ROOKWOOD VASE.
Height, 6 *inches*

165 PAIR CUT GLASS FLOWER VASES, gold decoration.
Height, 11 *inches*

166 GILT BRONZE TRINKET BOX, log pile shape, surmounted by bird.
Height, 6½ *inches*

167 PARIAN MARBLE GROUP, "Woman with Fawn."
Height, 18½ *inches*

168 PAIR OF HAND-PAINTED PORCELAIN PLAQUES, "Napoleon and Mme. Recamier." Black lacquer frames.
Size, 6x4½ *inches; frames,* 2½ *inches*

169 MARBLE AND ORMOLU VASE, with rich enamel decoration.
Height, 8 *inches*

170 HAND-PAINTED PORCELAIN PLAQUE, "Ideal Head," by T. LeRoy. In carved ebonized frame.
Size, 24x18 *inches*

171 TWO GLAZED POTTERY BOWL-SHAPED PLAQUES, green, blue and brown scroll decoration.
Diameter, 12 *inches*

172 TWO JAPANESE ENAMEL PORCELAIN PLAQUES, blue and gold decoration.
Diameter, 12 *inches*

173 FAIENCE DEEP BOWL, scroll decoration, blue and yellow colorings. (Damaged.)
Diameter, 14 *inches*

174 TWO ROYAL BERLIN HAND-PAINTED PORCELAIN PLAQUES. Figure subjects. In gilt frames.
Size, 7½x6 *inches*

Edwards 175 PINK LUSTRE POTTERY PLAQUE, with blue cow center.
33.00 *Diameter,* 16 *inches*

Lynch 176 MERIDEN SILVER PLATED WATER PITCHER, porcelain lined, floral designed. Monogram, D. S. M.
4.00

Bernstein 177 GORHAM SILVER PLATED CRUMBER.
1.25

Fischer 178 GORHAM SILVER PLATED FISH KNIFE AND SPOON. Monogram, D. S. M.
3.00

No. 1135

179 GORHAM SILVER PLATED FORK. Monogram, D. S. M.

180 GORHAM SILVER PLATED ASPARAGUS FORK.

181 PAIR SILVER PLATED GRAPE SCISSORS.

182 REED & BARTON SILVER PLATED VEGETABLE SPOON.

183 GORHAM SILVER PLATED FISH KNIFE. Monogram, D. S. M.

184 GORHAM SILVER PLATED GRAVY SPOON. Monogram, D. S. M.

185 GORHAM SILVER PLATED SOUP LADLE. Monogram, M.

186 GORHAM SILVER PLATED GRAVY LADLE. Monogram, D. S. M.

187 ELEVEN ROGERS SILVER PLATED DESSERT KNIVES.

188 TEN SILVER PLATED DINNER KNIVES.

189 SIX TIFFANY SILVER PLATED TEASPOONS. Monogram, D. S. M.

190 EIGHT TIFFANY ELECTRO-PLATED SILVER PLATED OYSTER FORKS. Monogram, D. S. M.

191 THREE SILVER PLATED NUT CRACKERS.

192 FIVE TIFFANY SILVER PLATED SALAD FORKS. Monogram, D. S. M.

193 SIX TIFFANY SILVER PLATED FRUIT FORKS. Monogram, D. S. M.

194 SIX TIFFANY SILVER PLATED BERRY FORKS. Monogram, D. S. M.

195 TWELVE GORHAM SILVER PLATED DESSERT SPOONS. Monogram, D. S. M.

196 TWO TIFFANY SILVER HANDLED GAME KNIVES.

197 SIX PEARL HANDLED NUT PICKS, ONE ROGERS SILVER PLATED SUGAR TONGS, ONE GORHAM SILVER PLATED BUTTER KNIFE. Monogram, M.

198 SIX PEARL HANDLED FRUIT KNIVES, silver mounting. Reed & Barton.

199 GORHAM SILVER PLATED BUTTER DISH. No. 0705. Monogram, D. S. M.

200 REED & BARTON SOUP TURREEN. No. 1330. Silver plated.

201 GORHAM SILVER PLATED SALAD FORK AND SPOON. Monogram, D. S. M.

202 REED & BARTON SILVER SOLDERED, OVAL-SHAPED MEAT PLATTER. Monogram, D. S. M.

Length, 13 *inches*

203 REED & BARTON SILVER PLATED TRAY. Monogram, D. S. M.

Diameter, 10 *inches*

GORHAM SILVER PLATED TRAY, No. 0640. Monogram, D. S. M.

Diameter, 9 *inches*

204 GORHAM SILVER SOLDERED SQUARE TRAY, lattice border. Monogram, D. S. M.

Diameter, 10 *inches*

205 TIFFANY SILVER PLATED FRUIT DISH, No. 250. Monogram, D. S. M.

206 IVORY HANDLED CARVING SET of three pieces (in case).

207 TWO ASSORTED STERLING SILVER PEPPER SHAKERS.

208 CUT GLASS MUSTARD JAR AND SPOON, with silver mountings. Monogram, D. S. M. Two Salt Cellars. Two Sterling Salt Spoons.

209 TWO STERLING SILVER SALT CELLARS, fitted with ruby glass inner dishes.

Diameter, 2½ *inches*

210 PAIR OF STERLING SILVER MOUNTED SCISSORS, with sheath.

211 CAMEO GLASS FLASK, silver gilt stopper. Monogram, D. S. M.

212 CRYSTAL WHISKEY BOTTLE, silver mounting. Monogram, D. S. M.

No. 1022

Baumeister 9.00 213 RUSSIAN SILVER AND ENAMELED CUP, gilt lined. Monogram, D. S. M.

Bandler 5.00 214 DUTCH SILVER TEA STRAINER.

Baumeister 3.00 215 TWO TIFFANY STERLING SILVER BON BON SPOONS, shell bowls. Monogram, D. S. M.

Wells 8.00 216 STERLING SILVER CALL BELL, angel handle.

Schepps 5.00 217 EIGHT STERLING SILVER BERRY FORKS.

Wells 5.00 218 GORHAM STERLING SILVER CARD TRAY. Monogram, D. S. M.
Diameter, 6 inches

Berlin 10.00 219 TIFFANY SILVER ASPARAGUS TONGS.

Schepps 6.00 220 TIFFANY SILVER SALAD FORK. Monogram, D. S. M.

Schepps 221 TIFFANY SILVER BERRY SPOON.

Schepps 4.00 222 TIFFANY SILVER FISH KNIFE. Monogram, D. S. M.

Bandler 14.00 223 BLACK, STARR & FROST STERLING SILVER BUTTER DISH. Embossed and pierced floral border with crystal glass cover.

Baumeister 20.00 224 GERMAN STERLING SILVER REPOUSSE PLATE with pierced Scroll border.
Diameter, 11 inches

Bandler 6.00 225 TIFFANY & CO. STERLING SILVER CARD TRAY. Embossed and pierced floral border. Monogram, D. S. M.
Diameter, 6½ inches

Schepps 32.00 226 TWO CUT AND ETCHED GLASS DECANTERS, with sterling silver mounts. Figure stoppers.
Height, 10½ inches

Schepps 45.00 227 SILVER VASE, goblet shaped.
Height, 11 inches

Schepps 44.00 228 TWO TIFFANY SILVER LONG STEMMED COMPORTS, No. 5946. Monogram, D. S. M.
Height, 10 inches

229 FOUR TIFFANY SILVER FLOWER VASES, No. 1154. Monogram, D. S. M.
Height, 7 inches

230 GORHAM SILVER FRUIT DISH, No. 3290.

231 FRENCH SILVER PLATED FRUIT DISH, embossed figure and scroll design, footed.
Length, 17 inches

232 THEO. B. STARR STERLING SILVER LOVING CUP, two-handled.
Height, 9 inches

No. 237

233 HAND-PAINTED PORCELAIN PLAQUE, "Orchids," by P. Putzki, in 3½-inch gilt scroll frame.
Size, 12x8½ inches

234 HAND-PAINTED PORCELAIN PLAQUE, "Flowers," by C. F. Hurton, in 5-inch gilt floral frame.
Size, 26x17 inches

235 ITALIAN HAND-PAINTED PLAQUE. Biblical subject. In 6-inch gilt and plush frame with mahogany shadow box.
Diameter, 11 inches

236 FRENCH GILT BRONZE CLOCK SET. Gray marble with chiselled gilt bronze mounts, consisting of three pieces as follows: One clock surmounted with gilt bronze group, mythological figure subject.
Height, 33½ inches
TWO 7-LIGHT BRANCH CANDELABRAS.
Height, 33 inches

237 PAIR OF SEVRES PORCELAIN URN-SHAPED VASES, made in 1764. Turquoise blue and gold decoration, with painted and chiselled ormolu mountings.
Height, 25 inches

Scheppe 100.00 238 PAIR ROYAL SEVRES PEDESTAL VASES AND COVERS, hand-painted figure and flower panels, by F. Bellanger. Rich cobalt blue top and base bands with raised gold scroll decoration. Heavy gilt bronze mount on revolving base.

Height, 41 *inches*

Seeman 250.00 239 PAIR OF ROYAL SEVRES LOUIS PHILIPPE PEDESTAL VASES, hand-painted figure and landscape panels on rich cobalt blue ground. Chiselled gilt bronze mounts on revolving base.

Height, 31 *inches*

Scheppe 80.00 240 ROYAL SEVRES PATE SUR PATE PEDESTAL VASE, cover, hand-painted figure and landscape decoration, by L. Malpass. Gilt scroll bands and heavy chiselled gilt bronze mounts.

Height, 28 *inches*

Cistwell 160.00 241 TWO ROYAL SEVRES PATE SUR PATE PEDESTAL VASES AND COVERS, hand-painted figure and landscape decoration, by L. Malpass. Gilt scroll bands and heavy chiselled gilt bronze mounts.

Height, 21 *inches*

Scheppe 500.00 242 PAIR OF NAPOLEON SEVRES PEDESTAL VASES AND COVERS, urn-shaped. Hand-painted military and landscape panels, by H. Desprez. Raised gilt floral decoration on cobalt blue top and base. Hand-chiselled gilt bronze mounts on revolving base.

Height, 42 *inches*

Scheppe 75 32.50 243 TWO ONYX MARBLE PEDESTALS. Square revolving top with chiselled gilt bronze bands.

Height, 43½ *inches*

Bandel 60.00 244 CARRARA MARBLE STATUETTE, by A. Piazza, "The Spirit of the Sea."

Height, 38 *inches*

Scheppe 75.00 245 ONYX MARBLE PEDESTAL, round revolving top, square base, with chiselled gilt bronze wreath band.

Height, 26½ *inches*

Scheppe 40.00 246 CARRARA MARBLE STATUETTE, by Carlo Giromella, "Sympathy."

Height, 27 *inches*

Judge Tuttle 31.00 247 MAHOGANY PEDESTAL, ormolu mountings.

Height, 30 *inches*

248 PAIR OF ITALIAN VASES, Cupid Decoration, supported by two Cupid figures, with gilt and scroll top and base.

Height, 36 *inches*

249 TWO ONYX SQUARE STANDS, with chiselled gilt bronze mounts.

Height, 11 *inches*

250 PAIR ITALIAN PORCELAIN VASES, bottle-shaped, with covers, Cobalt blue and gold decorations. Decorated with medallions.

Height, 46 *inches*

251 TWO ONYX SQUARE STANDS, with chiselled gilt bronze mounts.

Height, 11 *inches*

252 PAIR OF LARGE PORCELAIN VASES. Rookwood floral decoration, by L. L. Leffler and Ferrell.

Height, 53 *inches*

253 TWO GREEN ONYX CYLINDRICAL PEDESTALS, square revolving top and base and chiselled gilt bronze mounts.

Height, 40½ *inches*

254 ITALIAN BRONZE CLOCK SET, consisting of three pieces, as follows: 1 Clock surmounted by bronze group depicting the " Hunt" by A. Carrier.

Height, 25 *inches*

TWO URN-SHAPED VASES. Cupid and figures in relief, with grotesque head handles.

Height, 19 *inches*

255 TWO GREEN ONYX PEDESTALS, cylindrical, square base and revolving top, with chiselled gilt bronze mounts.

Height, 42 *inches*

256 WHITE ONYX PEDESTAL, cylindrical, with gilt bronze bands, square base and revolving top.

Height, 42 *inches*

No. 254

Bandler 80.00

257 CARRARA MARBLE FIGURE, by Paulo Triscorniadi Fero, "Les Images."
Height, 39 *inches*

Bandler 35.00

258 MAHOGANY CARVED PEDESTAL, with revolving top.
Height, 37 *inches*

Schepps 45.00

259 WHITE MARBLE PEDESTAL, ormolu mountings, revolving top.
Height, 40 *inches*

Schepps 70.00

260 ONYX MARBLE PEDESTAL, with revolving top, ormolu mountings.
Height, 43½ *inches*

Bandler 50.00

261 ROSEWOOD PEDESTAL, with bronze bas-relief Cupid Medallion, ormolu mounts.
Height, 44 *inches*

Judge Foster 45.00

262 ROSEWOOD PEDESTAL, with ormolu mounts.
Height, 41 *inches*

Rosenfeld 130.00

263 CARRARA MARBLE FIGURE, by A. Cipriani. "Goddess of Night."
Height, 54 *inches*

Jessie Foot 165.00

264 CARRARA MARBLE FIGURE, by A. Bachirini. "Goddess of Sun."
Height, 52 *inches*

Rosenfeld 65.00

265 WHITE ONYX MARBLE PEDESTAL, cylindrical column, square base and revolving top, gilt bronze bands.
Height, 40 *inches*

Jessie Foot 65.00

266 WHITE ONYX PEDESTAL, cylindrical column, square base and revolving top, gilt bronze bands.
Height, 40 *inches*

875.00

267 CARRARA MARBLE FIGURE, by F. Vichis. "The Dance of the Veils."
Height, 59 *inches*

268 SIENNA MARBLE PEDESTAL, revolving top, octagonal Base.
Height, 34 *inches*

IVORIES, MINIATURES, AND ENAMELS

PREFATORY NOTE.

The writing of a brief review of the European and Oriental carved ivories, French Limoges enamels and miniatures painted on ivories by celebrated artists of past and modern schools, is really an overwhelming task.

The ensemble presents the untiring efforts of the late owner, who was a very ardent collector of discriminating taste. The representative collection of carved ivories presents the workmanship of the Oriental and Occidental craftsmen of the past ages, and of them many are the masterpieces of the most renowned artists, whose signatures appear on them.

The Nurenberg carved ivory tankard mounted in repoussé silver, the Renaissance presentation cups embellished with jewel and ornament and others, the German group embellished with silver gilt ornamentation and mounted upon crystal bases, likewise the Japanese intricately carved figures, groups and tankards, have been the cherished treasures of many generations.

Among the miniatures will be found portraits of noted men and women, painted by the very best artists of their time.

Of the Limoges enamels I would say that the conception of design, the harmonious treatment and decoration make them masterpieces.

In conclusion, it may be said that so fine a gathering of such objects of art has not been offered for sale in recent years. This is an opportune moment for collectors and connoisseurs to acquire unique specimens.

RALPH M. CHAIT.

THIRD SESSION

Tuesday Afternoon, April 18th, 1916, 2:30 o'Clock

IVORIES, MINIATURES, AND ENAMELS

269 MINIATURE CARVED MONUMENT, pure yellow amber.
Height, 3 inches

270 CARVED AGATE OVIFORM ORNAMENT, multi-colored.

271 CARVED ORNAMENT, egg-shaped, multi-colored, semi-precious stone.

272 INK WELL, encased in egg-shaped bronze case of gilt and embellished with lacquered decoration of two grotesque monsters.

273 SET OF SEVEN SILVER ORNAMENTS, figures of immortals.

274 PAIR OF CHINESE BRONZE KUILINS, gilt and enameled.
Height, 3 inches

275 JAPANESE TORTOISE SHELL MEDICINE CASE, decorated with figures, panels, finely engraved.

276 MOSAIC MINT BOX, with green marble base.

277 TORTOISE SHELL SNUFF BOX, with finely painted landscape, by Biekin.

278 SILVER FILIGREE CARD CASE, with enameled panel depicting a sea scene.

279 ONYX MINT BOX.
Diameter, 1½ inches

280 ANTIQUE VENETIAN MINT BOX, Repoussé decoration of gold, studded with precious and semi-precious stones.
Size, 1½x1¼ inches

281 LIMOGES MINT BOX. The obverse and reverse sides are adorned with birds and scrolls in blue and gold enamels which relieve the yellow ground.
Diameter, 2½ inches

282 ITALIAN MOSAIC PAPER WEIGHT.

283 MINT BOX, delicately painted, enameled. The cover bears a medallion, two cherubs seated upon a fence in white enamel upon a brilliant red ground. The rest of the decoration is gold scrolls upon a brilliant light blue clouded enamel bronze.

Diameter, 3 inches

284 GERMAN STERLING SILVER GILT SNUFF BOX, cover ornamented with mother of pearl which is likewise embellished with a hunter kneeling in a praying attitude before a deer which has a crucifix between his horns. No doubt a vision wonderfully portrayed. It is stamped with a hall-mark on the interior.

Size, 3x3½x⅞ inches

285 LIMOGES ENAMEL POWDER BOX, with very intricate floral and scroll decoration in heaven blue and white enamel. The cover is surmounted with a medallion portraying a lover's quarrel.

286 PAIR OF MINIATURE VASES, biberon shaped. The decoration consists of two panels filled with peacocks and flowers in gold upon a jeweled inlaid background.

Height, 2½ inches

287 PHOENICIAN GLASS VASE, bottle-shaped, low, bulbous body and long, slightly spreading, tapering, tubular neck with overlapping lip. Invested with silver iridescence and incrustations.

Height, 5½ inches

288 MINIATURE BOTTLE-SHAPED ENAMEL VASE, with semi-globular body, sloping neck and turned lip on low wide spreading base. The decoration consists of flying bird and butterfly amidst a conven-

No. 264 No. 263

tionalized scroll motif. The design is carried out in gold upon a deep royal blue ground. The neck and base with gold scroll design upon a turquoise blue ground.

Height, 3¾ inches

289 PAIR OF SILVER GILT BIRDS, studded with ruby and emerald chips upon a pink quartz base.

290 LARGE SILVER GILT BIRD, studded with ruby and emerald chips upon a pink quartz base.

291 STERLING SILVER GILT AND ENAMELED STATUETTE. It represents a Roman warrior who carries a shield which is formed of baroque pearl and who wears, strapped in front of him in the manner of a buckler, what is really one huge baroque pearl. The base is of pedestal form supported by four claw feet and decorated with four enameled medallions. The enamel is slightly worn on the face.

Height, 5 inches

292 LIMOGES ENAMEL WINE CUP, with classical scenes.

293 PAIR OF VERY GRACEFUL ENAMEL VASES UPON A METAL GROUND. Ovoidal body, with trumpet-shaped neck and semi-globular base. The decoration represents ladies with their cavaliers. Has the characteristics of a Watteau painting.

Height, 9½ inches

294 LARGE BRONZE MEDAL. On the obverse side in bold relief is the bust of the Speaker of the U. S. Senate. On the reverse side in finely carved letters is a record of great events. Signed, T. D. Jones and C. C. Wright.

295 BRONZE CEREMONIAL TABLET. The obverse side represents a bust figure, presumably that of Jean Leon which the inscription states it to be. Beneath that appears the signature of J. G. Chaplain. The reverse side is a monumental composition very finely executed.

296 STERLING SILVER ORNAMENTAL PAPER WEIGHT. The decoration is carried out in repoussé and very fine engraving. Bears the hallmark. Monogram, D. S. M.

297 ORIENTAL BRONZE AND ENAMELED GOBLET. The decoration is carried out in red and green.

Height, 6 inches

298 TURKISH BRONZE TUMBLER. Decorated with conventionalized floral and arabesque designs in gold and red enamel.

Height, 5 inches

299 SILVER GILT SALT CELLAR. Decorated with conventionalized scroll design in relief in blue and white enamels. The base has the hall-mark stamp.

300 RUSSIAN ENAMEL PURSE, egg-shaped.

300A SILVER FILIGREE SOUVENIR SPOON, with the figure of Columbus holding an anchor on the top of handle.

301 SOUVENIR SPOON, elaborately decorated, with twisted handle.

302 ENAMELED SILVER LADLE, with similarly adorned handle. Artistically embellished.

No. 267

303 TALL BRONZE WINE GOBLET, with conical body and wide base. The decoration consists of conventionalized scroll design of many colors in cloisonne fashion.

Height, 7½ inches

304 BRONZE VASE, Bottle Formed with elongated neck. Covered with verdigris, antique.

Height, 9 inches

305 LIMOGES ENAMEL PLAQUE, depicting a garden scene, showing lovers who are interrupted by a jester. In the immediate foreground a wine flask and cup stands on the ground, and in the background is visible a mansion through the numerous trees. Decoration is carried out in black and white. Mounted in gilt bronze frame.

Size, 4½x5¾ inches

306 LIMOGES ENAMEL PLAQUE, presenting a bust portrait of Maximilian, facing the spectator, a full fine printed head. The eyes have a contemplative look. He wears a head-dress and garment typical of the 16th Century. In both the lower corners are the signatures

of the artist. The entire portrait is in black and white enamels with a touch of gold. Mounted in ormolu frame.

Size, 6x4½ *inches*

307 LIMOGES ENAMEL CIRCULAR PLAQUE, portraying the head of Christ wearing a wreath of thorns, with head slightly upraised and eyes turned heavenward. A spectator cannot but feel a sympathetic respect for the masterly execution of this unusually fine plaque. In the lower and upper corners appear the signature of the artist. Mounted in circular ormolu frame.

Size, 5½x6 *inches*

308 LIMOGES ENAMEL SQUARE PLAQUE, depicting the "Annunciation of Christ." A sad scene. Though crude in execution is wonderfully strong in character. Carried out in colored enamels and studded with precious stones. Mounted in an ormolu frame.

Size, 7¼x6½ *inches*

309 LIMOGES ENAMEL PANEL, portraying St. John. The artist has given him a spiritual and God-like countenance and has him in blue and purple robes. On the very edge of the plaque plainly visible is written "St. Johanns." Slightly above this inscription appears the artist's signature. Mounted in gilt ormolu frame.

Size, 4¼ x 5½ *inches*

310 LIMOGES ENAMEL PANEL, portraying St. Marcus. In the immediate background appears the head of an evil-looking character whose eyes and nose only are visible. The portrait is painted in deep purple and rich dark brilliant blue and green enamels. On the very edge of the plaque, partly covered by the gilt and carved wood frame appears the inscription "St. Marcus."

Size, 5x4 *inches*

311 PAIR OF LIMOGES ENAMEL PLAQUES. One represents a hunter returning from the chase, carrying on his shoulder a pole to which is fastened a deer. The artist has portrayed a jubilant man striding merrily along with his dog. The other plaque presents a fisherman who has in his grasp a great fish. In the background can be seen boats sailing along on the waters. In both the lower left and right corners appear the signatures of the artist. Both plaques are mounted in carved gilt wood frames.

Size, 5¾x4½ *inches*

312 VERY FINE LIMOGES ENAMEL PLAQUE, portraying Goddess in flowing robes. On her back is a quiver filled with darts. Embellished in

brilliant polychrome enamels. On the right lower corner appears the artist's signature, A. Garnier. Mounted in a three-inch gilt carved wood frame.

Size, 7½x5½ *inches*

313 Pair of Pottery Enamel Plaques. One shows a lamb browsing on leaves of a tree, the other lamb grazing. Decorated in blue glaze. The artist's signature appears on the lower right corner. Mounted in carved oak frames.

Size, 5x10½ *inches*

314 Pottery Enamel Oblong Plaque, presenting in high relief two old men lighting their pipes. The modelling is very fine and is invested with a sea green glaze. Mounted in oak frame. Signed in lower right corner.

Size, 5x10½ *inches*

315 Limoges Enamel Tray, supported on four semi-globular ball feet. It has four round protruding sides with upraised rim. The obverse side is decorated with large medallion surrounded by four smaller medallions and four vignettes, depicting Biblical subjects, painted in a masterly manner. The rim with a conventionalized scroll, floral and fruit motif. The extreme rim or edge is adorned with four finely modelled heads and sustains two handles which are formed of entwined mythological monsters. and are embellished in dark blue, red and green enamels which give it a jeweled appearance. The reverse side sustains a square panel filled with a scene, depicting a lion hunt and which relieves a conventionalized scroll and arabesque ground. The entire decoration is in polychrome enamels. Date, 17th Century. (Has a slight chip in the enamel.)

Size, 11x12 *inches*

No. 375 No. 372 No. 374

316 FAIENCE SHALLOW DISH, in form of a sunburst. Sustains an oval panel depicting the "Ascension of Christ." Decorated yellow, blue and green enamels. The reverse side is invested with a colored glaze resembling turquoise. (Repaired.) Late 17th Century.

Size, 8x10 *inches*

317 OBLONG FRENCH SEVRES PLAQUE, with a light imperial border surrounding a medallion depicting a classical scene. In the immediate foreground a warrior holding in his right hand a sheathed sword, talking gaily with a woman. On an anvil in front of him is seated Cupid in a position ready to throw his arrow. In the background attendants carrying a suit of armor and in the far distance men working at a forge. The execution is characteristic of the best period of the artist whose signature appears in the right-hand lower corner, N. Wattieaux. Early 18th Century. Mounted in a heavy ormolu frame.

Size, 11½x7½ *inches*

318 LIMOGES ENAMELED PLAQUE, representing a nobleman garbed in a brilliant red coat, yellow breeches, and white stockings. Seated upon a tapestry chair with legs crossed, he reads a book. At the side of him on the floor resting against the wall is a portfolio. In the background, backed by a tapestry, a commode is visible upon which are books, candlestick and wine flask with goblet. In the right-hand lower corner is the signature of the artist, J. Meissonier. In carved gilt wood frame.

Size, 7½x6 *inches*

319 OIL PAINTING ON PORCELAIN PLAQUE. Very brilliantly executed, presenting a young girl walking bare-footed along a country road, carrying a basket on her arm and in one hand a bundle of twigs. With the other hand she holds her apron which is full of flowers. Mounted in three-inch gold frame.

Size, 7½x7 *inches*

320 FRENCH ENAMEL MOUNTING PLAQUE, portraying a gentleman garbed in fine attire playing upon a musical instrument. Standing upon a white linen covered table is a stein and wine jug.

Size, 6½x4¾ *inches*

321 VERY LARGE LIMOGES ENAMEL PLAQUE, historical group. The spectator sees a winter scene. The principal figure is a royal personage, who appears to be Henry IV coming out of a cathedral holding a Bible in his hand. He is accompanied by his cavaliers.

The king is met on the road by a group of noblemen and clergymen. A man of stately appearance dressed in royal attire who seems to be the spokesman stands with hat in hand apparently addressing His Majesty. The noblemen and clergy appear to be conversing amongst themselves in an earnest manner, while His Majesty's escort gazes upon them with stern countenance. His Majesty quietly dressed, gazes very attentively upon the spokesman. The scene takes place in an open thoroughfare and in the distant background are seen armed troops lounging about. This is a fine masterpiece of the artist. In the lower left-hand corner appears his signature, Th. Soyer. Mounted in a fine scroll frame surmounted by an ebonized wood frame.

Size, 11x16 *inches*

322 IVORY MINIATURE, painted by Bluind. Portrait of a young lady in a red gown, with face slightly turned toward the spectator. In carved ivory frame. Signed by the artist.

Size, 2¼x1½ *inches*

No. 388

Mrs H D Esterbrook
7 50

323 IVORY MINIATURE, by Boulonger. Portrait of a lady dressed in royal attire and wearing a plumed hat. Signed by the artist and mounted in carved ivory frame.

Size, 2¼x1½ *inches*

Hamburger
7 50

324 IVORY MINIATURE, painted by Mune. Portrait of a lady wearing a large plumed hat and very delicately executed. Mounted in a circular ormolu frame and signed by artist.

Diameter, 2 *inches*

Jesse S. Foot
17 00

325 IVORY MINIATURE painted by Felixa. Portrait of a lady wearing a large plumed hat, facing the spectator. Very remarkably executed and signed by the artist. Mounted in circular ormolu frame.

Diameter, 2 *inches*

Hamburger
11 00

326 MINIATURE PORCELAIN PLAQUE. Decorated with a classical scene, a lady writing. Mounted in circular ormolu frame.

Hamburger
7 00

327 MINIATURE FRENCH ENAMEL PLAQUE. Romeo and Juliet in white enamel upon a ruby red ground. Mounted in an ormolu frame.

Heyman
40 00

328 COMBINED GROUP OF FIVE MINIATURES. Painted enamel, depicting classical and historic scenes. 17th Century. Mounted in gilt frame.

Hamburger
10 00

329 MINIATURE ENAMEL PORTRAIT, after Lefebvre. Facing the spectator is a portrait in profile of "Rachel," with a red head covering and green cloak which is partly covered by her long locks of hair. A wonderful example of craftsmanship. Signed by the artist "H. R." Mounted in ormolu frame.

Voss
53 00

330 IVORY MINIATURE, painted by W. Turner, dated 1789. Directly facing the spectator is a portrait of an English lady wearing a white silk hat which is relieved by a silk ribbon. Around her neck is tied a blue ribbon in bow fashion. A black lace shawl is lightly thrown over her shoulders. The execution is characteristic of the artist's best period. Signed by the artist in right-hand corner. Mounted in ormolu frame.

Size, 3½x2¾ *inches*

10 00

331 IVORY MINIATURE painted by Sivy-Dar. Facing the spectator is a portrait of a duchess in profile. Exquisitely painted and signed by the artist. In oval ormolu frame.

Size, 3½x2¾ *inches*

332 MINIATURE ON IVORY, "Vigee le Brun." In ormolu frame.
Size, 3¼x2½ *inches*

333 IVORY MINIATURE, painted by A. Roi. The portrait of Lady Jane Grey. Signed by the artist. Mounted in ormolu oval frame.

334 IVORY MINIATURE. Portrait of a young girl holding flowers in her lap. Mounted in an ormolu frame.
Size, 3¼x2¼ *inches*

No. 391 No. 395 No. 390

335 MINIATURE ON IVORY, "Lady at Spinning Wheel." In small gilt frame.
Size, 4¼x3½ *inches*

336 MINIATURE ON IVORY, painted by De Verneuil, depicting a garden scene. A little masterpiece signed by the artist. Mounted in an elaborate ormolu frame (Slightly Damaged).
Size, 4½x3½ *inches*

337 IVORY MINIATURE, by Audiez. A portrait of Mrs. Villebois. Signed by the artist. Mounted in an elaborate ormolu frame.

338 IVORY MINIATURE, painted by Rozet. Portrait of a lady dressed in red with large plumed hat. Signed by the artist and mounted in a very fine ormolu frame.
Size, 2½ x 2 *inches*

339 IVORY MINIATURE, by Ruihal. Portrait of a lady. Delightful example, signed by the artist. Mounted in ormolu frame.
Size, 4¼ x 3¼ *inches*

340 MINIATURE ON IVORY, painted by Dumont. The spectator sees the portrait of a female figure in classic garb leaning against a tree. Signed by the artist, mounted in a fine ormolu frame.
Size, 3¾x3 *inches*

341 IVORY MINIATURE. Charming portrait of a young girl.
Size, 3x2½ inches

342 PAIR OF OVAL-SHAPED PORCELAIN PLAQUES. One depicts two urchins enjoying watermelon and grapes, the other two little fruit girls counting their day's earnings. Very finely painted. Mounted in gilt frames.
Size, 5¾x4¼ inches

343 OVAL-SHAPED PORCELAIN OIL-PAINTED PLAQUE, portraying woman holding a sword. Very finely painted and mounted in gilt wood frame.
Size, 7½x5½ inches

344 CIRCULAR FRENCH ENAMEL PLAQUE, by Lerox, portrait of a woman with full face turned toward the spectator. A gold cloth shawl lightly thrown around her shoulders. Signed by the artist and mounted in an elaborate ormolu frame.
Diameter, 6½ inches

345 IVORY MINIATURE, painted by J. Embelin, showing a gate entrance which is relieved by a huge tree and figures in the foreground. Mounted in a fine carved ivory frame.
Size, 5½x3¾ inches

346 IVORY MINIATURE, painted by Derval. Portrait of a mother and child who are both dressed in white frocks, relieved by a violet-colored shawl. Signed by the artist and mounted in a chased ormolu frame.
Size, 3½x4½ inches

347 IVORY MINIATURE, painted by G. Fremont. Portrait of a lady and her daughter. Signed by the artist; has ormolu frame. (Slightly cracked.)
Size, 5x4 inches

348 MINIATURE ON IVORY, by Jeavey. Portrait of a woman weaving garlands. Signed by the artist and mounted in ormolu frame. (Slightly cracked.)
Size, 6x4 inches

349 FRENCH ENAMEL MINIATURE. Profile portrait of a woman with head covering. Signed by the artist and mounted in a fine ormolu frame.
Diameter, 2½ inches

350 FRENCH ENAMEL MINIATURE. Profile portrait of woman with jeweled head covering and embellishments. Very delicately executed. Signed by the artist. In an enamel and ormolu frame.

Diameter, 2½ *inches*

351 IVORY MINIATURE, etched in black and white, by L. Lacisa. Portrait of Duchess de Polignac. Unusually fine work. Signed by artist and mounted in ebonized frame.

Size, 3½x4½ *inches*

352 IVORY MINIATURE, painted by Geo. Congrave, about 1800. Portrait of the Hon. Mrs. McDonald, who is dressed in a red gown trimmed with ermine, large plumed hat. Signed by artist and mounted in a rare wood frame.

353 IVORY MINIATURE, painted by Rigot. Portrait of a lady dressed in green cloak with large plumed hat. Signed by artist; mounted in pierced ormolu frame.

Size, 2¼x2¼ *inches*

354 MINIATURE ON IVORY, painted by Kraft, titled "Per Ispera." A very delicately painted portrait, characteristic of his best manner. Signed by the artist and mounted in an oval ormolu frame.

Size, 4¾x3½ *inches*

355 IVORY MINIATURE, after Watteau, titled "The Bird Cage," showing a cavalier holding a bird cage towards a seated lady in red cloak. mounted in a 2½-inch carved gilt wood frame.

Size, 3x4 *inches*

356 IVORY MINIATURE, portraying a gentleman dressed in a blue coat and plumed hat holding a monocle. Mounted in a 2-inch carved gilt wood frame. *Size* 4½x6 *inches*

357 LIMOGES ENAMEL MINIATURE. Portrait of an elderly woman with high ruffled collar. Painted in black, gold and white upon a blue background. In the right-hand corner appears the signature of the artist. Mounted in the original carved Florentine frame. About 17th Century.

Size, 4x3 *inches*

No. 396 No. 397 No. 396

358 LIMOGES ENAMEL MINIATURE. Portrait of a gentleman dressed in the costume typical of the 17th century. In black, white and gold upon a blue background. The artist's signature appears in the right-hand corner. Mounted in the original carved Florentine frame. A mate to Lot 357.

Size, 4x3 inches

359 LIMOGES ENAMEL MINIATURE, showing an interior scene where an argument has arisen over a game of chess, skillfully painted in polychrome enamels. Mounted in gilt carved wood frame. Signed by E. Lavigne.

Size, 5x6¾ inches

360 IVORY MINIATURE, painted by Oudin. Portrait of His Royal Highness, Louis XV, showing him in his royal regalia. One of the finest achievements of this artist. Mounted in plush and ormolu frame surmounted with the royal coat-of-arms.

Size, 4¾x3½ inches

361 SET OF THREE IVORY MINIATURES, painted by David, portraying the Empress Josephine as the central figure, with her two closest friends, Mme. Tallien and the Duchess d'Abrantés. The Empress appears cloaked in a pure white royal garment. The artist has painted her in great simplicity. Her two companions are equally well depicted, making this set of three the best among his many well-known works, shows the artist at his best period. On each appears his signature. Mounted in oval-shaped elaborately chased ormolu frames of which the centre one is surmounted with the Royal Crown. Remounted on a velour and ormolu frame.

362 PAIR OF GERMAN CARVED IVORY FIGURES, presenting two Cherubs as flute players on a column-shaped pedestal.

Height, 5 inches

363 GERMAN CARVED FIGURE OF A CHERUB on Pedestal Base.

Height, 5½ inches

364 GERMAN CARVED IVORY FIGURE, "The Violin Player," on a column-shaped base.

Height, 4¾ inches

365 GERMAN CARVED IVORY FIGURE OF MERCURY, holding an anchor. Column-shaped pedestal.

Height, 7 inches

No. 437 No. 450 No. 440

366 GERMAN CARVED IVORY FIGURE, depicting that of an ironworker or mechanic; column-shaped base.

Height, 7 inches

367 FRENCH CARVED IVORY GROUP, representing classical subjects. "Woman and Lioness."

Length, 4 inches; height, 4 inches

368 AN OLD GERMAN CARVED IVORY GROUP. "Cupid and Stork," with ebonized base. (Repaired.)

Height, 4¼ inches

369 GERMAN CARVED IVORY FIGURE of a woman bather who is startled by a butterfly alighting upon her. A dainty bit of craftsmanship.

370 GERMAN CARVED IVORY GROUP, showing Cupid riding the ocean in a shell drawn by a swan.

Height, 5 inches; length, 6½ inches

371 GERMAN CARVED IVORY FIGURE of a woman disrobing. The folds of her drapery remarkably handled. Column-shaped pedestal.

Height, 9½ inches

372 GOTHIC LARGE IVORY CARVING of a Cardinal bearing a staff in his left hand and holding the handle of a sword in his right. The drapery shows skillful modeling.

Height, 12 inches

373 GOTHIC IVORY CARVING OF A SAINT with a prayer book in her hands. Companion piece to the preceding number.

Height, 10½ inches

374 OLD ITALIAN IVORY CARVING OF CHRIST carrying the Lost Sheep. 17th Century; on wood base.

Height, 10 inches

375 IVORY CARVING of one of the Apostles holding a book. On wood base. 17th Century.

Height, 10 inches

376 PAIR FRENCH WOOD AND IVORY COMBINED CARVINGS of "Lady and Gentleman" in costume of the 17th Century. The garments are of wood and the head, arms, feet and ornamentations in ivory. Resting on ebonized pedestals.

Height, 5½ inches

377 FRENCH CARVED IVORY GROUP, showing "Man, Lady and Dog." Body combines boxwood carving.

Height, 7 inches; length, 5¼ inches; width, 4½ inches

378 GERMAN CARVED IVORY GROUP, "Night." Remarkable example of the artistry of the craftsman.

Height, 7 inches

379 GERMAN CARVED IVORY FIGURE of a "Falcon Hunter" who is in a garb typical of the 15th and 16th Centuries. On column-shaped pedestal.

Height, 7 inches

380 GERMAN CARVED IVORY FIGURE of a traveling musician in the costume of the 15th and 16th Centuries. On column-shaped pedestal. This is a mate to the preceding one, No. 379.

Height, 7 inches

No. 445 No. 446 No. 442

381 PAIR OF GOTHIC CARVED IVORY FIGURES of Saints. One holds a chalice, the other a Bible and staff.

Height, 7 inches

382 GERMAN CARVED IVORY GROUP of "Three Graces." Exquisitely modeled; column-shaped pedestal.

Height, 9 inches

383 PAIR OF GERMAN CARVED IVORY PLAQUES, depicting the life of Christ. In one it shows in cloudbursts angels hovering over the Madonna and the child Christ, who is seated in his mother's lap. She, with a shepherd's crook in her hand, is surrounded by lambs gamboling on foliage of semi-precious stones. The other is of Christ as a shepherd, and is similarly treated. Mounted on ebonized frame and under glass.

Size, 4½x6½ inches

384 ITALIAN IVORY CARVING of Madonna and Child. Reverently treated by the craftsman. Mounted upon red velvet background, surmounted by gilt frame and enclosed in a glass case.

385 PAIR OF CARVED IVORY PORTRAITS of European Lady and Gentleman. Set in gilt wood frame.

Diameter, 5 inches

Hamburger 17.50

386 GERMAN CARVED IVORY PLAQUE. The carving is in bold relief, depicting Spring as a maiden gathering flowers from the branches. Mounted in a gilt ormolu standing frame.

Size, 3x6½ *inches*

Hamburger 160.00

387 PAIR OF GERMAN REMARKABLY CARVED GOBLETS, cylindrical shaped upon trumpet-shaped pedestals. The goblets are decorated with classical scenes depicting Bacchanalian scenes in bold, full round relief. The entire conception and masterful execution makes them worthy of any collection. Pedestal base.

Height, 9 *inches*

Mrs Voss 175.00

388 CARVED IVORY FIGURE of Mary Stuart, "Queen of Scots," attired for execution. The simplicity of her costume is relieved only by a ruffled collar. She bears a Bible and rosary. The lower half opens in a form of Triptych presenting the last scene of her life. The work is Gothic in feeling. Engraved below appear the words, "Mary Stuart." Low column-shaped pedestal.

Height, 8 *inches*

Mrs Hamburg 45.00

389 CARVED IVORY BUST OF GERMANIA. Early 17th Century. Very delicately executed on a Buhl pedestal.

Height, 8 *inches*

Berlin >80.00

390 GERMAN CARVED IVORY GOBLET. Early 17th Century. Cylindrically shaped, supported by a nude classical figure, who has on her head grape vines, upon which the goblet rests. It is wonderfully carved. The artist has depicted the merriment and revelry with spirit. The carving is in alto-relief and with its original cover, which is surmounted by a Bacchanalian figure gulping a cup of wine.

Height, 18 *inches*

Berlin 175.00

391 GERMAN CARVED IVORY WINE EWER. Early 18th Century. Tall cylindrical body with finely curved neck and scroll handle. The ewer is supported by two wonderfully carved Cherubs. one kneeling on the base proper, the other seated upon him. The burden of the ewer rests on this one. The body of the ewer is divided into two panels, filled with vineyard scenes. The carving is carried out in alto-relief.

Height, 19 *inches*

392 SET OF FIVE ANTIQUE CARVED IVORY BUST PORTRAITS OF QUEEN ELIZABETH AND HER FOUR FAVORITES. The carving is executed in bold relief. Mounted in carved wood frames, which are again remounted in brocaded and carved gilt wood frames.

393 RENAISSANCE SILVER GILT MOUNTED AND JEWELLED PRESENTATION GOBLET. The body is of ivory in pear-shape form, and most remarkably carved in high bold relief, depicting a historical scene. From the lower part of the ivory body ascends a finely wrought and chased silver gilt scroll handle, showing a youth climbing a branch, and which is completed with a ruby studded animal of mythology which is attached to the neck and the silver gilt cover. This has a cluster of pearls, emeralds, rubies and other precious stones. The base is likewise adorned. 16th Century.

Height, 5½ inches

394 RENAISSANCE PRESENTATION MINIATURE TANKARD. The body of cylindrical shape is of carved ivory, depicting Bacchanalian revelries. Dome-shaped silver gilt cover and wide spreading

No. 449 No. 452 No. 451

base. From the low part of the cup to the lip, a figure seated upon a branch forms the handle, studded with emeralds and pearls. The cover is of fine wrought silver, and is surmounted by a seated form who holds in his hands an oval-shaped pearl of fine lustre. The base and cover are studded with emeralds, rubies and other precious stones. 16th Century.

Height, 4 inches.

395 LARGE ROYAL MASSIVE SILVER AND CARVED IVORY TANKARD. Cylindrical ivory body carved in full round relief presenting a classic scene of the Bacchanalian merry life. The cover is dome shaped, surmounted with the head of an eagle on wide spreading pedestal foot. Supported on four scroll feet, from which ascends the finely wrought scroll silver handle, the head of Satyr. The cover and base are embellished with conventionalized fruit and musical instrument borders. The entire silver ornamentation is of repoussé work.

Height, 15 inches

396 PAIR OF VERY EARLY CARVED IVORY AND SILVER GILT NUREMBERG FIGURES, presenting a gardener and his wife standing upon pedestals of carved crystal, embellished with silver gilt filigree ornamentations. Supported by four pigeons. The gardener holds a silver gilt basket of flowers, and his wife carries a silver gilt basket and a fowl. The draperies are embellished with silver ornamentations, finely chased. The execution is of the most painstaking and careful technique. The conception and handling make this a masterpiece. The unusual and difficult combination of the ivory and silver gilt is harmoniously treated. Late 16th Century.

Height, 11 inches

397 CARVED IVORY AND SILVER GILT NUREMBERG GROUP, presenting a woman and a man seated upon a rustic bench beneath a tree, upon which are perched numerous birds. The young man holds in his hand a bird, which secures its freedom by the lady, who holds in her lap a silver cage which she has just opened. Kneeling alongside of her, with an arm upon her lap, is another young lady who holds a bouquet of flowers. The artist has wrought well with delicacy. The girl wears long flowing robes with short ruffled sleeves. The man wears a high ruffled collar and loose coat, embellished with silver gilt ornamentations. The three are grouped upon a spreading scroll base of crystal and silver, and studded with precious stones. A choice and rare specimen. The combination of silver gilt and ivory is harmoniously performed.

Height, 10½ inches; width, 5 inches; length, 9½ inches

398 MOTHER OF PEARL PLAQUE, carved in very high relief, depicting the "Ascension of Christ," with medallions. Very intricate and reticulated scroll ornamentations. The lustre and sheen of the mother of pearl adds to the fine execution. Mounted in a carved gilt wood circular frame.

Diameter, 6½ inches

399 CARVED MOTHER OF PEARL PLAQUE, presenting a circular medallion sustaining in high relief the "Last Supper of Christ." Surmounted by ten smaller medallions depicting the life of Christ from Birth to Crucifixion.

Diameter, 5½ inches

400 THREE JAPANESE IVORY ORNAMENTS, carved in the form of cherries.

401 JAPANESE IVORY ORNAMENT, carved in the form of two tomatoes.

Height, 1½ inches

402 JAPANESE IVORY ORNAMENT, carved in the form of an apple.

Height, 1¼ inches

403 JAPANESE IVORY ORNAMENT, carved in the form of a lemon. (Slightly cracked.)

Diameter, 2 inches

404 JAPANESE IVORY ORNAMENT, carved in the form of an orange.

Diameter, 2 inches

405 JAPANESE IVORY ORNAMENT, carved in the form of a peach.

Length, 2 inches

406 CARVED JAPANESE IVORY NATSUKE, in the form of a chestnut.

407 JAPANESE IVORY ORNAMENT, carved in the form of a cluster of chestnuts.

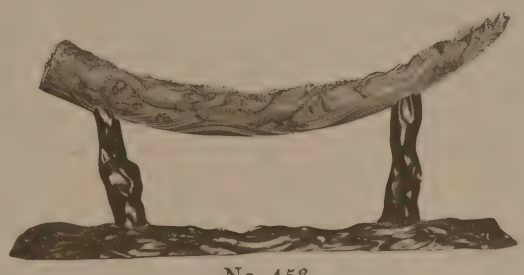
Length, 4 inches

408 JAPANESE IVORY ORNAMENT, carved in the form of a cluster of peanuts.

Length, 3 inches

409 JAPANESE IVORY ORNAMENT, carved in the form of a banana.

Length, 6 inches



No. 453

410 JAPANESE CARVED IVORY NATSUKE. Man holding a fan dressed in a green-colored coat inlaid with mother of pearl. Signed by the artist.

411 JAPANESE CARVED IVORY NATSUKE. Figure of a nobleman with attendant. Signed by the artist.

412 IVORY NATSUKE of a Japanese Lady and Child. Signed by the artist.

413 JAPANESE IVORY CARVED GROUP of three apes resting on a yellow amber rock. Signed by the artist.

414 JAPANESE COLORED AND CARVED IVORY NATSUKE. The figure of Barrel-maker seated upon a tub and holding a mallet. The tub is inlaid with silver and is raised by three feet. Signed by artist.

415 VERY FINE CARVED IVORY NATSUKE. That of a sage dressed in red ceremonial cloak and holding a mirror. Very finely carved, and signed by the artist.

416 CARVED BONE FIGURE OF A REINDEER, with head slightly turned, scenting danger. The artist has wonderfully depicted this fine piece.

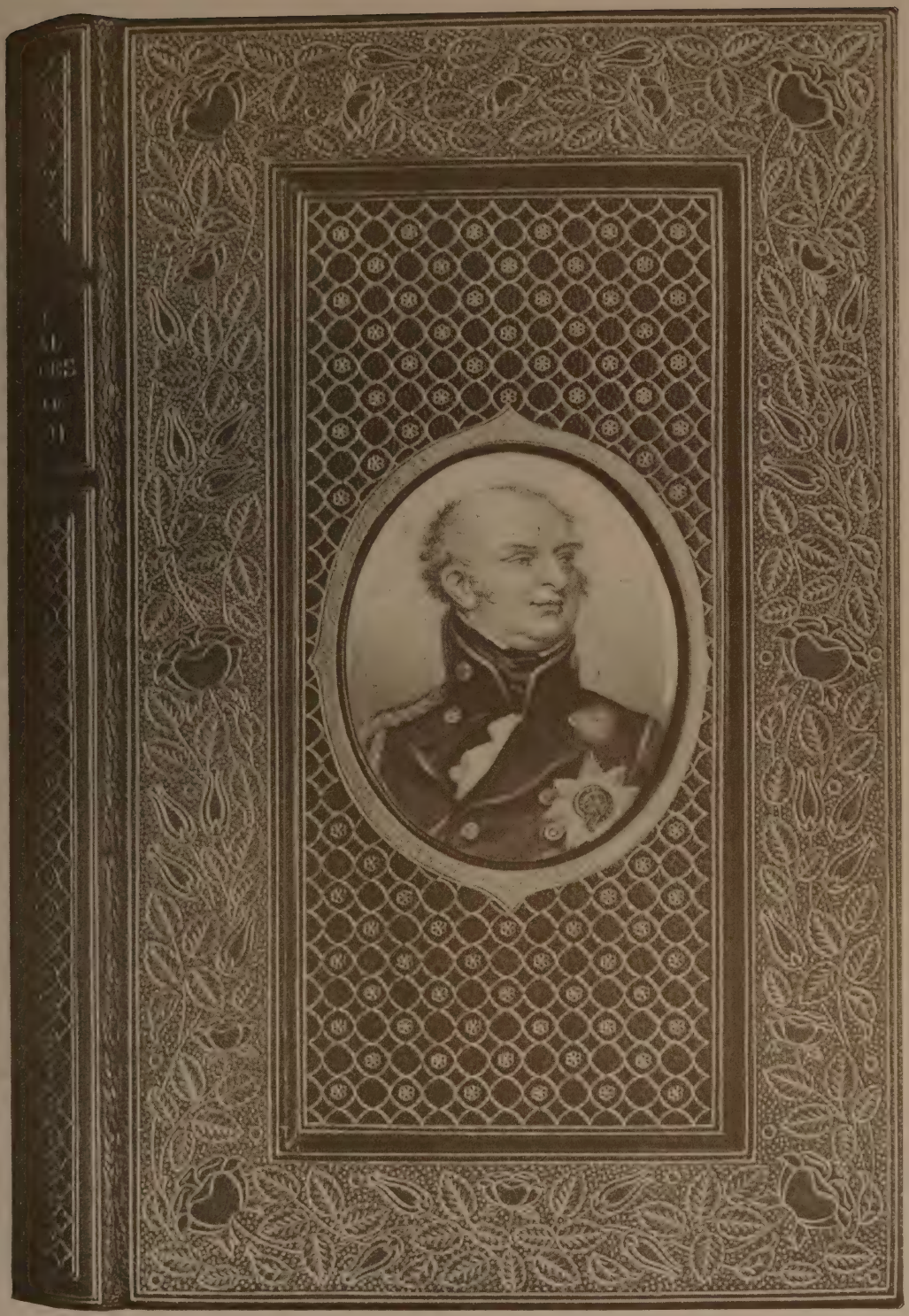
417 SET OF TEN JAPANESE CARVED IVORY NATSUKES, which show the Emperor and Empress seated upon a low gold and black lacquered throne, dressed in full regalia. The Emperor holds under his arm the curved sword, and in his hand the mace. The Empress is seated holding a fan. On one side is seen a group of five Japanese musicians who are playing upon musical instruments and entertaining the Royal Majesty. On the other side is a group of three Japanese lady attendants, ready to serve refreshments to their majesties. The Empress bears the signature of the artist. A very unusual set, delicately carved and embellished with gold and red colors.

418 JAPANESE IVORY CARVED GROUP of three elephants standing in a circle. Signed by the artist.

Height, 2 *inches*

419 JAPANESE CARVED IVORY GROUP of five elephants crossing a bridge. The artist has carved this remarkable group from an ivory tusk, and the entire group is carved out of one piece.

Length, 9 *inches*



No. 489. Clarke's The Rival Princes. 2 volumes.

420 JAPANESE CARVED IVORY FIGURE of an old man walking slowly holding a bird in its cage in one hand and a bamboo stick in the other. The artist has given him a truly wonderful expression, and has handled the draperies in masterly style. Signed by the artist.

Height, 4 inches

421 SMALL CARVED IVORY BALL, showing in very high relief, a conventionalized five-claw dragon in pursuit of the omnipotent pearl. The execution is so performed as to show a number of round holes through which is seen an inner loose-carved ball containing smaller ones with pierced and intricate denques. A wonderful specimen.

422 JAPANESE CARVED IVORY SET OF CHESS MEN, consisting of 26 pieces (14 red, 12 white). A very quaint and delicately carved group. No doubt that it was sometimes customary to carve a portrait of one's friends.

Height of king, 4 inches

423 VERY FINE JAPANESE CARVED IVORY SET OF CHESSMEN, consisting of 32 pieces mounted in a mahogany frame in which the chessmen rest on shelves. On the first shelf stands the King, Queen and two Bishops. On the second shelf stands the Knights and Castles. On the third and last shelf stand the Pawns. The set is arranged in a battle array. Very quaint and delicately carved, typical of the Oriental.

Height of king, 4½ inches

424 SET OF SEVEN VERY FINE JAPANESE CARVED IVORY NATSUKES, presenting seven disciples of Buddha in different attitudes and positions. The carving is so fine and delicate, the draperies so wonderfully handled that it makes this the finest Natsukes in this collection. In fact, that would be said of them in any collection. Mounted in ebonized glass-covered frame.

425 JAPANESE CARVED IVORY FIGURE of a bather, showing a nude lady combing her hair. An unusual and rare specimen. The signature of artist is seen upon the folds of the drapery.

Height, 4 inches

426 JAPANESE IVORY POWDER BOX, oval shape with removable cover. The cover is adorned with a blossoming Peony tree and the figure of a Japanese lady with a fan. The sides of the box are adorned with small medallions of floral and scroll design. The entire

decoration is in relief, and consists of inlaid mother of pearl, jade, tortoise shell and other semi-precious stones.

Size, 3¼x4 *inches*

427 Ivory Carving of the Famous Buddhistic White Elephant, adorned with jewelled coverings, of which some of the appliqued jewels are missing.

Height, 2½ *inches*

428 Large Japanese Ivory Tusk, made in the form of a thermometer, by Tiffany & Company.

Height, 16 *inches*

429 Japanese Carved Ivory Figure of a female, "The Lotus Gatherer." The artist has so cloaked and carved her garments that it is most remarkable and unusual to see such execution in such a comparatively small figure.

Height, 7 *inches*

430 Japanese Carved Ivory Spill Vase. The decoration is appliqued, and consists of trees, flowers, birds and insects, in jade, coral, amber and mother of pearl. With foreign bottom. Signed by the artist.

Height, 6 *inches*

431 Japanese Carved Ivory Spill Vase, wonderfully executed. Cylindrical form is entirely covered with apes. The carving is so delicately done that one can count the hair on the body.

Height, 9 *inches*

432 Japanese Carved Ivory Spill Vase, cylindrically shaped. Encircled with branches of wild roses and leaves, in very bold relief upon a finely etched leaf ground. The carving is most admirably executed, and one is surprised with its delicacy.

Height, 12 *inches*

433 Japanese Carved Ivory Spill Vase and Cover, cylindrically shaped. The decoration consists on one side of a large ape with two young ones. One of the young ones holds a snail in his hand, presenting it to its parent with a very comical expression on its face; while the other is in an apparently playful mood. The other side shows two apes, of which one is holding a peach, the emblem of immortality. Dividing the two is a large tree, which spreads over the mouth of the vase and, with the cover,

forms a covering of leaves and branches upon which is seated an ape carved in the full round. The carving is so exquisite and delicately performed that one can count the hair on the apes' bodies with the naked eye. Signed by the artist.

Height, 8 *inches*

434 JAPANESE CARVED IVORY FIGURE of a lady carrying a baby on her back and holding a basket of fruit in her hand. The draperies are carved in loose manner, and each fold stands out distinctly. The lower part of her robe and sleeves are embellished with a very fine engraved design, and is a masterfully executed specimen. Signed by the artist, "Michiya."

Height, 7 inches

435 JAPANESE CARVED IVORY FIGURE of a Warrior, dressed in his winter attire. He is posed in the position of tying on his weapon, which is encased in a cover to protect it from the climate. His head is covered with a hood of woolly-like material, and he wears a skin mackinaw which is tied with a rope around his girth, in a form of a belt to which is attached a powder horn on one side and on the other a purse, dagger, and a handkerchief tied in the form of a provised knapsack. Signed by the artist, "Ikezuki."

Height, 7 inches.

436 JAPANESE CARVED IVORY FIGURE of an old man carrying a Rooster. His garments are held together by a girdle to which are attached his tobacco pouch and pipe. The artist has carried this out with sympathetic feeling. A very masterful production by Toyonaga whose signature appears on the base.

Height, 7 inches.

437 JAPANESE CARVED IVORY FIGURE of a pleasant-faced gardner carrying in one hand plants and in the other a bow. Dressed in loose flowing garments held together by a girdle to which is attached a tobacco pouch and the pipe. Very finely executed and signed by the artist.

Height, 9½ *inches*

438 JAPANESE CARVED IVORY GROUP of a traveling toy maker who has displayed some of his wares attached to pegs from a provised counter, at the back of which he is seen pouring out a liquid clay of which he makes his toys. Standing along side of him is a young boy who gazes enviously upon his work. A monkey very finely

executed is perched upon the back of the busy worker. The group is delicately and skillfully sculptured. Signed by the artist.

Height, 5 inches

439 JAPANESE CARVED IVORY GROUP presenting a wood-chopper and his son, on their way home after their work is done. The wood-chopper holds in his hand a long-handled axe and strapped to his back are two bundles of branches. His son holds him by the sleeve with his one hand and with the other grasps a curiously bent twig. The wood-chopper's coat is girdled by a leather thong, to which is attached a gourd and his tobacco pouch and pipe. Signed by the artist.

Height, 5 inches

440 JAPANESE CARVED IVORY FIGURE of a wood-chopper portrayed by the artist plying his trade. Climbing upon his back is a monkey who playfully tries to catch the axe which is about to be brought down upon the tree trunk. In the foreground is seen a bag full of provisions, and in the background is seen a basket with a full-grown head of cabbage in it. The garment of the wood-chopper is very delicately executed. A very finely carved specimen. (Slightly damaged.)

441 JAPANESE CARVED IVORY FIGURE of a dancer holding a fan. Her flowing robes are very brilliantly and delicately carved. Signed by the artist.

Height, 9½ inches

442 ANTIQUE, UNUSUAL JAPANESE IVORY CARVING OF A GROUP, representing a Goddess chasing the Devil—most wonderfully executed. Signed by the artist. Has carved teakwood stand.

443 JAPANESE CARVED IVORY FIGURE of a Gardener carrying a basket of plants, a bag of tools and is holding a pipe. The artist has excelled himself in this remarkable collector's specimen.

Height, 10 inches

444 JAPANESE CARVED IVORY FIGURE of a lady holding a parasol, dressed in long flowing robes, which are embellished with finely etched designs. Signed by the artist.

Height, 9½ inches

445 VERY UNUSUAL JAPANESE IVORY CARVED GROUP, showing most delicate workmanship of masterly treatment; two monsters wrestling and witnessed by two royal personages.

Height, 6 inches

446 JAPANESE CARVED IVORY GROUP representing two grotesque headed monsters, the guardians of the Universe, supporting an ivory sphere. The masterly treatment and delicate execution makes this a choice and unusual specimen.

Height, 7 inches

447 JAPANESE CARVED IVORY FIGURE GROUP, presenting a mill with figures of persons busily employed in it, shaded by a huge, tall tree. The treatment and conception makes this one of the choice and rare treasures of this collection. Signed by the artist.

Height, 4½ inches; Length, 4 inches

448 JAPANESE IVORY GROUP. Lady carrying baby on her back, and holding parasol. Lady is dressed in flowing drapery, with delicately engraved brocading. Roosters, hens and chickens carved in full form on base. Signed by the artist.

Height, 8 inches

449 JAPANESE CARVED IVORY GROUP of a wood-chopper and his assistant who is holding a bird. The wood-chopper carries his axe on his shoulders to which is attached a bag of tools and in his hand he carries a basket of gathered fruit; strapped to his back is a bundle of twigs. Signed by the artist.

Height, 9½ inches

450 JAPANESE CARVED IVORY FIGURE of a woman making her toilet. A charming and delightful figure, gracefully posed. In one hand she holds a mirror, and with the other she is adjusting an ornament in her hair. The details of her brocaded garment, the exquisite carving of the features, make this one of the finest specimens of the Japanese craftsmanship. Signed by the artist.

Height, 10 inches

451 JAPANESE CARVED IVORY GROUP, depicting an immortal holding in both hands branches of the peach tree, the emblem of life. Standing near the sage is an attendant feeding a stork, the bird symbolic of domestic felicity. By the group stands an incense burner, supported by a high pedestal. The robes of the figures

are artistically draped, and the modelling is especially fine. Signed by the artist.

Height, 9½ inches

452 JAPANESE IVORY CARVING, representing an empress. In her hand she holds a rooster. The charmingly arranged draperies, the fine details of the royal head-covering and the Buddhistic ornaments lend themselves admirably to the delicate pierced and relief carving. The figure rests upon a lotus flower, which in turn is supported by a finely carved spreading base, encircled by a Greek fret border. Signed by the artist.

Height, 10½ inches

453 CARVED IVORY TUSK, in the form of a ceremonial drinking cup, decorated with three scaled dragons in pursuit of the great pearl. The open-jawed monsters are struggling with each other for the possession of the precious jewel. The figures are enveloped in a motif of flames and clouds. Signed by the artist. Has a carved teakwood stand.

Height, 21 inches

454 JAPANESE CARVED IVORY TUSK, in the form of a vase, flattened flask-shaped body with a graceful flaring neck, and slightly spreading base set on gold-lacquered teakwood stand. The vase is decorated with a peony tree which encircles the body; birds, flowers and rocks are very delicately carved in low relief. The shoulder and hip of the vase are adorned with a Greek fret border; the neck is embellished with lotus flowers and scrolls, appliqued with mother of pearl, adorned in malachite, coral and other semi-precious stones. The base of the vase bears engraved and filled vermilion, the name of the artist and period. Early 18th Century.

Height, 7¼ inches

455 JAPANESE CARVED IVORY TUSK, in the form of a vase, flattened flask-shaped body with incurved wide-spreading neck and slightly spreading base set in a gold-lacquered teakwood stand. The vase is decorated with a peony tree which encircles the body; birds, flowers and rocks are very delicately carved in low relief. The shoulder and hip of the vase are embellished with lotus flowers and scrolls, appliqued with mother of pearl, malachite, coral and other semi-precious stones. The base of the vase bears engraved and filled vermilion, the name of the artist and period. Early 18th Century. Companion to 454.

456 JAPANESE CARVED IVORY AND WOOD PLAQUE, depicting a scene from a famous Japanese legend of the gardener who is visited by a goddess riding upon a stork, who from a vessel in her hand sprays his plants, thus transforming them into fruit and flower-bearing trees.

Size, 8½ x 12

457 JAPANESE CARVED IVORY AND WOOD PLAQUE, depicting a theatrical scene of two ladies, one, dancing on a vase, the other, dancing alongside of her. The decoration is carried out in tinted ivory.

Size, 8½ x 12

458 PAIR JAPANESE CARVED IVORY AND WOOD PLAQUES, depicting theatrical scenes, showing warriors battling for supremacy. Decoration is carried out in tinted ivory.

Size 10½ x 14

BOOKS

It has fallen to the lot of few men to gather such a library as that of the late Daniel S. Miller. Only since experts have been examining the rare volumes which he had accumulated through the years have the hidden beauties of Mr. Miller's literary retreat been revealed. In a dark cabinet, for instance, were found what bibliophiles declare to be the most ornate copy of Williamson's "The History of Portrait Miniatures" extant—a princely work in two volumes. From each of its red levant covers appear seventeen exquisite miniatures, the entire number of inserted medallions being sixty-eight. It was once owned by McD. Borden.

The Miller library contains many works as notable as the Williamson volumes. Among others set with miniatures are Walter Pater's "Renaissance," with a portrait of Mona Lisa on the cover, and "An Inquiry Into the Portraits of Shakespeare," which is adorned with numerous likenesses of the bard, painted on the ivory. A Constable edition of the plays of Shakespeare, in forty volumes, is also ornamented with miniatures.

Among the artists who wrought in leather and gold and gems to create the beautiful jewelled bindings of this collection were Sangorski, Riviere, Tranz-Bugonnet, Pagnant and Adams.

Mr. Miller had from boyhood been devoted to good literature, and when wealth gave him the opportunity to follow a refined and cultivated taste, he took delight in volumes which were the appropriate settings of his literary treasures.

He was especially fond of the beautiful illuminated manuscripts of Keats's "Ode to Psyche," and Tennyson's "The Lady of Shalott." Sitting in his carved Empire chair, near a massive bookcase, which was such a resource to him, we see him reading the quatrains of the "Rubaiyat" from a tiny book, the cover of which sparkles with the amethysts in the form of the purple grapes, of which the Persian tent-maker sang.

Mr. Miller, therefore, delighted to have volumes in elegant bindings, decked with exquisite miniatures and precious stones; to have books extra-illustrated and illuminated in gold and colors; to have the best and most complete *de luxe* editions of the writings of the world's great authors, splendidly printed and bound; to have in book form the finest reproductions of great works of art; in fact, his aim was not to have a large library, but that everything he owned should be in keeping with his ideals.

Such is the library described in this catalogue.

FOURTH SESSION

Tuesday Evening, April 18th, 1916, at 8:00 o'Clock

BOOKS

459 A'BECKETT (Gilbert A.). The Comic History of Rome.—The Comic History of England. *Superbly illustrated with colored etchings and wood engravings by John Leech, the smaller cuts printed on China paper.* 3 volumes, Royal 8vo., three-quarters red morocco, gilt backs, gilt tops, uncut. London: Bradbury, Agnew & Co., n. d. 3 volumes.

The choice Edition de Luxe, printed in large type.

460 ABRANTES (Duchess of). Memoirs of Napoleon, His Court and Family. 2 volumes, 8vo., half light calf, red lettering pieces, marbled edges. New York: D. Appleton & Co., 1892. 2 volumes.

461 AMERICAN REFERENCE LIBRARY. By America's Leading Authors: John Clark Ridpath, James W. Buel, etc. *Illustrated with etchings, photogravures, and steel engravings.* 6 vols., 8vo., half morocco, gilt tops, uncut. Washington, 1900. 6 volumes.

De Luxe Library Edition.

462 ANDERSEN (Hans Christian). Works. Author's Edition. *Illustrated with numerous wood engravings.* 10 vols., crown 8vo., full blue polished calf, richly gilt backs, gilt edges. New York, 1872-6. 10 volumes.

463 ARABIAN NIGHTS. A Series of Seventy Original Illustrations to Captain Sir R. F. Burton's "ARABIAN NIGHTS," and a Portrait of Capt. Burton. Reproduced from the Original Paintings in Oil, specially painted by Albert Letchford. 70 *superb photogravure plates.* Large folio, half green morocco, cloth sides, gilt back, gilt top, uncut. London: H. S. Nichols, Ltd., 1897. 1 volume.

The Choice Edition de Luxe. No. 33 of only 250 copies printed.

464 ART OF THE WORLD. Illustrated in the Paintings, Statuary, and Architecture of the World's Columbian Exposition. Text by D. H. Burnham, H. C. Ives, and others. *Profusely illustrated with Goupil water-color facsimiles, photogravure plates, and many smaller illustrations.* 4 volumes, folio. Bound in full green levant morocco, doublures of green brocade, gilt inside borders, gilt tops, uncut. New York: D. Appleton & Co., 1893. 4 volumes.

465 AUDSLEY (G. A.) and BOWES (J. L.) Keramic Art of Japan. *Numerous fine colored plates.* Royal 8vo., bound in red morocco, gilt sides and backs, gilt edges. London: H. Sotheran & Co., 1881. 1 volume.

466 AUSTEN (Jane), Novels of, Clawton Edition. *Finely illustrated with hand-colored plates, printed on Japan paper.* 10 volumes, 8vo., bound in green levant morocco, the sides and backs gilt-tooled, each volume inlaid with 12 floral designs in red morocco, doublures of red morocco, gilt-tooled, flies of red silk, gilt tops, uncut. New York: J. F. Taylor & Co., 1901. 10 volumes.

No. 6 of only 10 sets issued.

No. 490. Clayton's Queens of Song. 2 volumes.

467 BARHAM (R. H.). The Ingoldsby Legends; or, Myrth and Marvels. By Thomas Ingoldsby. *Illustrated with numerous fine steel plates, by John Leech and other artists.* Thick 8vo., charmingly bound in full blue levant morocco, the sides and back embellished with inlays of vari-colored leathers depicting humorous characters out of the book, from such as a Witch, the Devil, the Ghost, etc., gilt-tooled, doublures and flies of red watered-silk, gilt edges, by KELLY. London: R. Bentley, 1867. 1 volume.

468 BEAUX AND BELLES OF ENGLAND. A series of Biographies of Notable Persons, including Beau Brummell, Lord Chesterfield, Nell Gwyn, Count Grammont, The Sheridans, Mrs. Siddons, Lady Hamilton, Lord Nelson, Lady Blessington, and Mary Robinson. By Various Authors. *Finely illustrated with engravings* IN TWO STATES, *one set on Japan paper, and one colored by hand.* 14 volumes, 8vo., bound in red levant morocco, gilt-tooled, gilt tops, uncut. London: The Grolier Society, n.d. 14 volumes.

EDITION DES AMATEURS, No. 9 of only 100 sets issued.

469 BELL (MRS. ARTHUR) [N. D'Anvers]. Representative Painters of the XIX Century. *Finely illustrated with photogravure plates and half-tone reproductions.* Quarto, three-quarters tan calf, green lettering pieces, gilt top, uncut. New York: E. P. Dutton & Co., 1899. 1 volume.

470 BIBLIOPHILISTS' LIBRARY. Comprising Works by Rabelais, Margaret of Navarre, Rousseau, Voltaire, Boccaccio, Le Sage, Cervantes, etc. *Splendidly illustrated with engraved plates* PRINTED IN TWO STATES, 20 volumes, 8vo., red morocco, gilt sides and backs, gilt tops, gilt inside borders. Philadelphia: George Barrie, n. d. 20 volumes.

No. 856 of only 1,000 sets printed on JAPAN PAPER.

471 BICKMORE (A. S.). Travels in the East Indian Archipelago. *Illustrated.* 8vo., half blue calf, marbled edges. New York: D. Appleton & Co., 1869. 1 volume.

472 BOHEMIA: Official Publication of the International League of Press Clubs for the Building and Endowment of the Journalists' Home. A Symposium of Literary and Artistic Expressions by Men and Women Distinguished in Journalism, Art, Literature, etc. Edited by A. K. McClure, Henry Watterson, and others. *Numerous fine portraits.* Quarto, red morocco, with floral inlays, gilt-tooled, front doublure of green morocco, gilt top, uncut. Philadelphia, 1904. 1 volume.

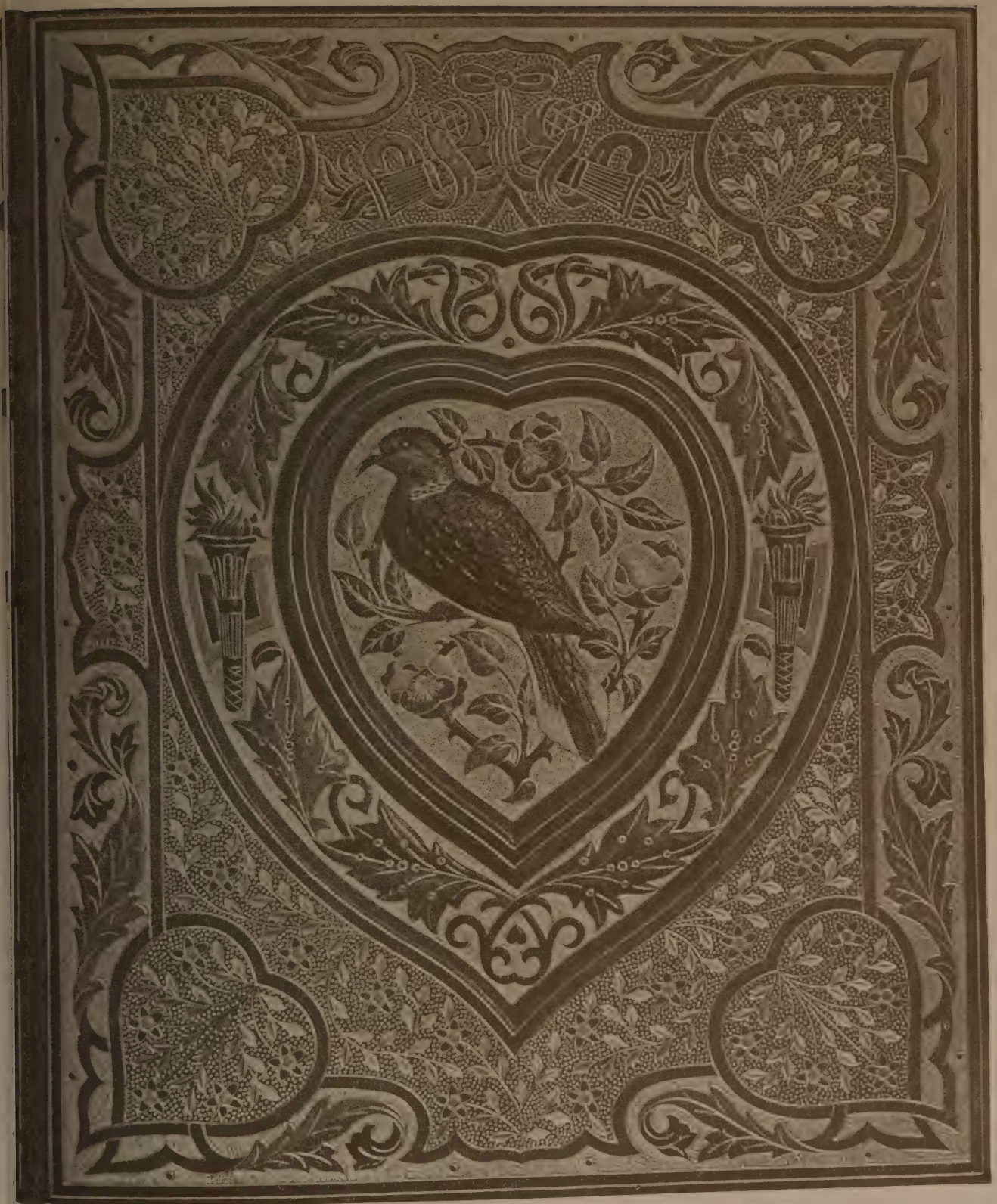
Among the contributors are John Hay, Irving Bachellor, J. K. Bangs, Mrs. Mary Baker Eddy, etc.

473 BOSWELL (JAMES). Life of Samuel Johnson, LL. D. New Edition, with Notes by Alexander Napier. FIVE VOLUMES EXTENDED TO 10, *by the insertion of 183 choice portraits and views, engraved on steel or copper, many of them proof impressions.* 10 volumes, Impl. 8vo., three-quarters red levant morocco, gilt panelled backs, gilt edges. London: George Bell & Sons, 1884. 10 volumes.

A very finely extra-illustrated set.

No. 53 of only 100 copies printed on special paper, and signed by the printers, Messrs. Charles Whittingham & Co.

474 BRIC-A-BRAC SERIES. A Series of Reminiscences of Celebrated Personages, including Thackeray, Dickens, Mérimée, Greville, Moore, Jordan, etc. Edited by R. H. Stoddard. 10 volumes, 12mo., half red calf, marbled edges. New York: Scribner, 1875. 10 volumes.



No. 545. Keats' "Ode to Psyche." (Front Cover.)

475 BRINKLEY (Capt. F.). Oriental Series: Japan and China; Their History, Arts, and Literature. *Profusely illustrated with full-page colored plates.* 12 vols., 8vo., bound in full pink levant morocco, the sides and backs richly gold-tooled, doublures of blue and pink levant, gilt-tooled, silk flies, gilt tops, uncut. Boston and Tokyo; J. B. Millet Co., (1901). 12 volumes.

Imperial Edition on Japan Paper. Limited to 26 sets.

476 BRINKLEY (Captain F.) (*Editor*). Japan: Described and Illustrated by the Japanese. Written by Eminent Japanese Authorities and Scholars. *Superbly illustrated with a large number of colored plates and photographs, frontispieces in colors on Japanese silk.* 12 volumes, quarto, accompanied by a portfolio *with* 10 *large plates, colored by hand.* Bound in vari-colored embroidered silk, in the Japanese style. Boston: J. B. Millet Co., (1897). 14 volumes.

"Shogun" Edition, Limited to 25 lettered sets, this set being letter T., accompanied by a superb collection of 15 Japanese color prints, in a red velvet case.

477 BROWNING (Elizabeth Barrett). Aurora Leigh. New Edition, with Prefatory Note by A. C. Swinburne. *Portrait.* 8vo., Beautifully bound in full light blue levant morocco, the sides and back covered with an interlaced design of flowers, tooled in gold, inside gilt borders, gilt edges, by Miss Le Lechnor. London: Smith, Elder & Co., 1898. 1 volume.

A very pretty example of binding in the style of Cobden-Sanderson, executed by one of his pupils.

478 BUCKLE (H. T.). History of Civilization in England. 2 volumes, 8vo., half calf, marbled edges. New York: D. Appleton & Co., 1879. 2 volumes.

Large Type Edition.

479 BURNS (Robert). The Life and Works of Robert Burns. Edited by Robert Chambers. Revised by Wm. Wallace. *Illustrated with hand-colored portrait of the Poet, and numerous fine steel engravings.* 8 volumes, 8vo., bound in green levant morocco, gilt sides, backs gilt-tooled with thistles, doublures and flies of white watered-silk, gilt tops, uncut. Edinburgh & London: W. R. Chambers; New York: Croscup & Sterling Co., 1901. 8 volumes.

Royal Edinburgh Edition. This is No. 2 of only 10 sets numbered and registered, printed for America.

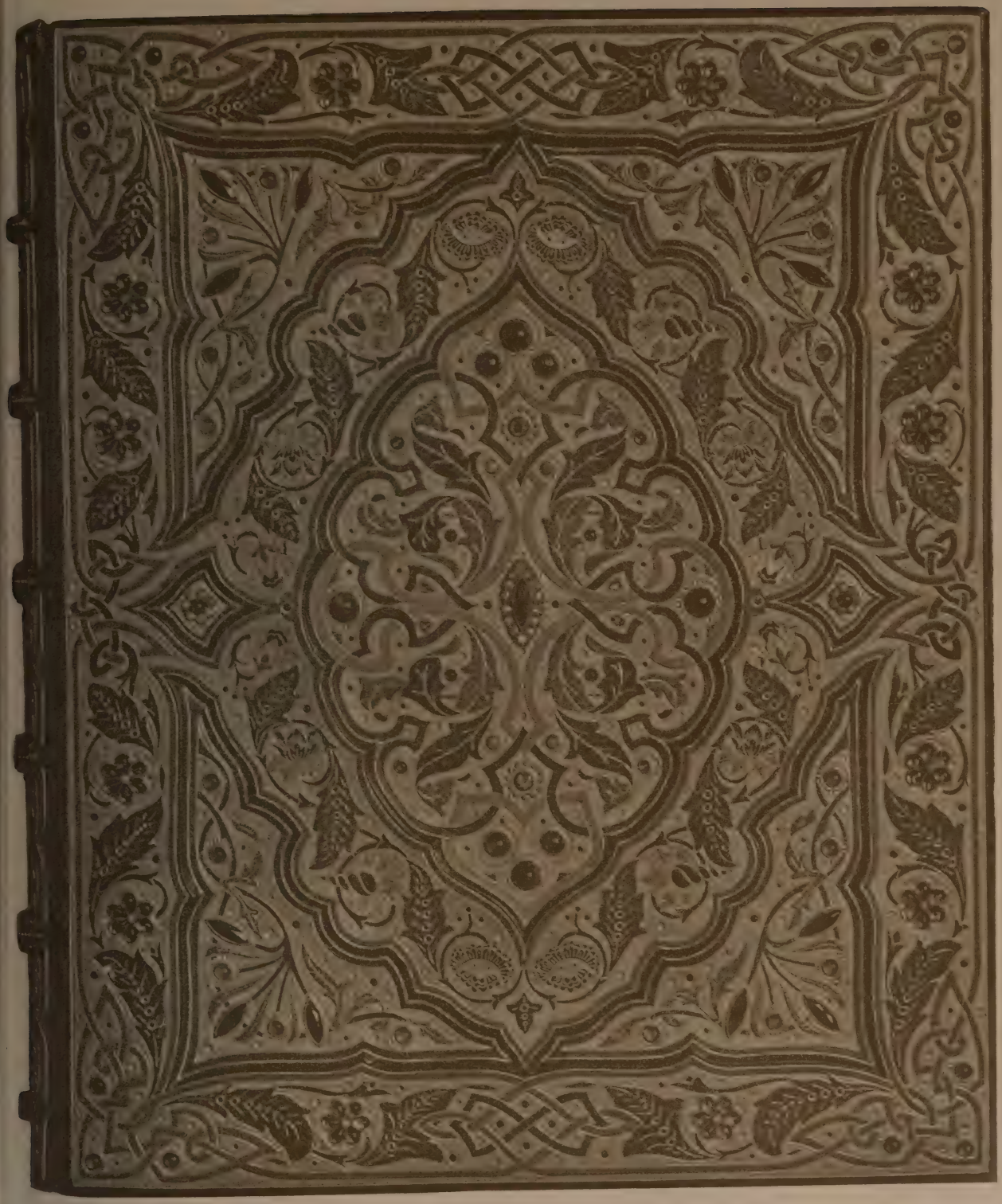
480 BURTON (Captain Sir R. F.). The Book of the Thousand Nights and a Night. Translated from the Arabic by R. F. Burton. Reprinted from the Original Edition and Edited by Leonard C. Smithers. *Profusely illustrated with charming photogravure plates.* 12 volumes, 8vo., bound by Cedric Chivers in translucent vellum, the front covers and backs with paintings under the vellum. London: H. S. Nichols, 1893. 12 volumes.

The paintings on the backs represent scenes from the Arabian Nights.

481 BURTON (Robert). The Anatomy of Melancholy. 3 volumes, 8vo., half light calf, double lettering pieces, marbled edges. New York: W. J. Widdleton, 1867. 3 volumes.

482 BURTON (W. E.). Cyclopedia of Wit and Humor. *Illustrated with steel plates.* Thick 8vo., half calf, marbled edges. New York: D. Appleton & Co., 1881. 1 volume.

483 BYRON (George Noel Gordon, Lord). The Works of Lord Byron. With His Letters and Journals, and His Life by Thomas Moore. Edited and with an Introduction by Richard H. Stoddard. *Title-pages printed on Japan paper;*



No. 555. Ancient Spanish Ballads, Translated by Lockhart.

finely illustrated with engravings, PRINTED IN THREE STATES, *one set on Japan paper, one set of India proofs, and one set colored by hand.* 16 volumes, 8vo., bound in full green levant morocco, gilt sides, richly gilt backs, doublures of pink and red levant morocco, gilt-tooled, flies of watered-silk, gilt tops, uncut. Boston: F. A. Niccols & Co., 1900. 16 volumes.

EDITION MAGNIFIQUE. No. 2 of only 10 sets issued, with the Autograph of Mr. Stoddard.

484 CAMPBELL (LORD). Lives of the Lord Chancellors and Keepers of the Great Seal of England, from the Earliest Times till the Reign of Queen Victoria. New Edition, Edited by John Allen Mallory, of the New York Bar. *Portraits and other illustrations.* 10 vols., 8vo., half leather, gilt backs, marbled edges. Boston: Estes & Lauriat, 1874-5. 10 volumes.

485 CARLETON (WM.) Traits and Stories of the Irish Peasantry. *Numerous illustrations by Harvey, Gilbert, Phiz, etc.* 2 volumes, 8vo., original green cloth, uncut. London: Wm. Tegg & Co., 1869. 2 volumes.

486 CARLYLE (THOMAS). Complete Works. Sterling Edition. *Portraits.* 20 vols., 8vo., half maroon calf, marbled edges. Boston: Estes & Lauriat, n. d. 20 volumes.

487 CARLYLE (THOMAS) *and* EMERSON (R. W.) The Correspondence of Carlyle and Emerson, 1834-1872. *Portraits.* 2 volumes, 8vo., half calf, red and blue lettering pieces, marbled edges. Boston: J. R. Osgood & Co., 1883. 2 volumes.

First Edition.

488 CIBBER (COLLEY). She Would, and She Wou'd Not; or, The Kind Imposter. A Comedy. As it is Acted at the Theatre-Royal in Drury Lane. By Her Majesty's Servants. FIRST EDITION. Small quarto, bound in brown levant morocco, the front cover richly gold-tooled and lettered, gilt back, doublures and flies of watered-silk, gilt edges, by RIVIERE. London, 1703. 1 volume.

489 CLARKE (MARY ANNE). The Rival Princes; or, A Faithful Narrative of Facts Relating to Mrs. M. A. Clarke's Political Acquaintance with Colonel Wardle, Major Dodd, etc., etc., who were concerned in the Charges against the Duke of York, etc., etc., *Portrait.* 2 volumes, 8vo., bound in full purple levant morocco, the front cover of Vol. 1 ADORNED WITH A CHARMING MINIATURE PORTRAIT OF MISS CLARKE, PAINTED BY MISS E. B. CURRIE, AND A MINIATURE PORTRAIT OF THE DUKE OF YORK set into the front cover of Vol. II, the intervening spaces of the front covers decorated with floral inlays of red and green moroccos, richly gilt-tooled, the backs inlaid with green morocco, gilt-tooled, gilt tops, uncut, by RIVIERE. Each volume in a purple morocco solander case. London: Printed for the Author, 1810. 2 volumes.

(SEE ILLUSTRATION.)

490 CLAYTON (ELLEN C.) Queens of Song: Being Memoirs of Some of the Most Celebrated Female Vocalists who have appeared on the Lyric Stage. *Engraved Portraits.* 2 volumes, splendidly bound in full blue levant morocco, the sides of each volume adorned WITH FOUR LOVELY MINIATURE PORTRAITS, PAINTED BY MISS E. B. CURRIE, MAKING A TOTAL OF SIXTEEN MINIATURES, each surrounded by a border of gold tooling, gilt corners, richly gilt backs, doublures and flies of flowered brocade, gilt tops, uncut; by RIVIERE. Each volume in a brown levant morocco pull-off case. London: Smith, Elder & Co., 1863. 2 volumes.

LA GIOCONDA
SHE IS OLDER THAN THE ROCKS AMONG WHICH
SHE SITS; LIKE THE VAMPIRE, SHE HAS BEEN
DEAD MANY TIMES, AND LEARNED THE
SECRETS OF THE GRAVE.

No. 585. Pater's "The Renaissance." Cosway Binding.

The Miniature Portraits comprise:

Mrs. Billington,	Mlle. Falcon,
Mme. Viardot Garcia,	Mme. Fodor,
Mrs. Anastasia Robinson,	Mrs. Cronch,
Mme. Catalani,	Signora Storace,
Mme. Pasta,	Mme. Malibran,
Mme. Grisi,	Mme. Clara Novello,
Miss Paton,	Fanny Persiani,
Miss Stephens,	Henrietta Sontag.

(See Illustration.)

491 CLEMENS (Samuel Langhorne)—"Mark Twain," The Writings of. Autograph Edition. *Finely illustrated.* 23 volumes, 8 vo, bound in full red levant, gilt sides and backs, inside gilt borders, gilt tops, uncut. Hartford: American Pub. Co., 1899. 23 volumes.

Autograph Edition, Signed by S. L. Clemens, "Mark Twain." Only 512 sets printed, of which this is No. 197.

492 CLEMENT (Clara E.). The Queen of the Adriatic; or, Venice, Mediæval and Modern. *Illustrated.* Exquisitely bound, after an old fifteenth-century Venetian pattern, taken from a rare volume in the Grand Ducal Library. The covers consist of a fretwork design in relief, cut in wood, upon which are painted in blue, red, and gold, bands of flowers, leaves, and diamonds; inlaid in the fretted compartments is mother-of-pearl upon which are painted conventionalized designs, and in the center compartment the title on a cartouche; the back is of brown morocco, gauffered top, uncut. Boston: Estes & Lauriat, [1893]. 1 volume.

Italian Binding of Velvet with Filigree Work.

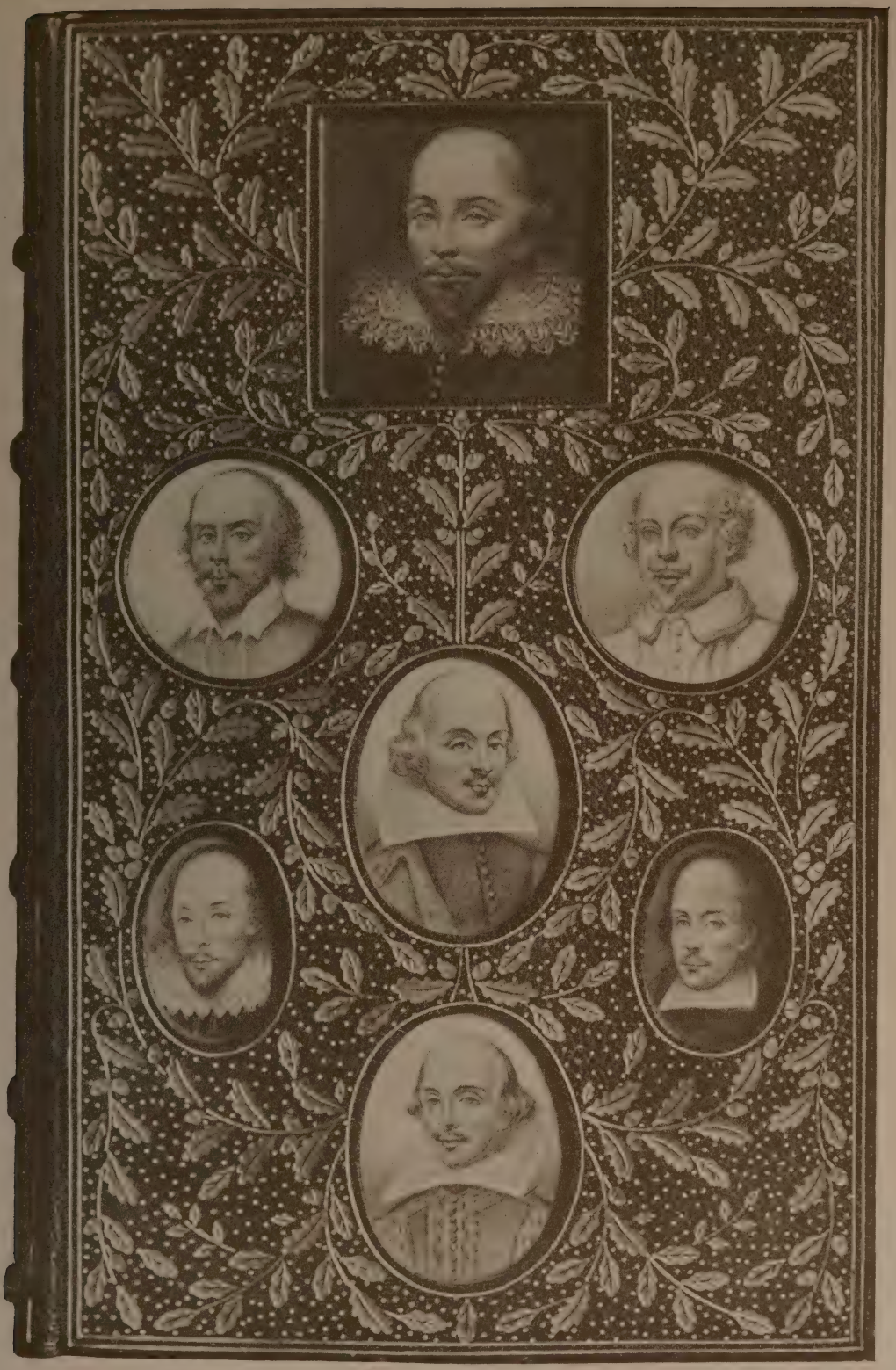
493 CONTARENO (De Angelo). Cum Divi Marci Procurator Electus Dignitatis Possessionem Caperet Orationes. *Engraved frontispiece and Vignette title.* Contemporary binding of velvet, almost entirely covered with silver and gold filigree work in a design of conventionalized flowers, shields, and banners. Quarto. Venetis: Apud Georgium Fossati, 1754. 1 volume.

In very nice state of preservation.

494 COURT MEMOIRS SERIES. Nichols' Series of Memoirs of the European Courts. *Numerous engraved portraits.* 45 vols., 8vo, half red levant morocco, gilt tops, uncut. London: H. S. Nichols, 1896-99. 45 volumes.

495 CRUIKSHANK (George). An Essay on the Genius of George Cruikshank. By W. M. Thackeray. Taken from the "WESTMINSTER GAZETTE," the Text inlaid to quarto size, and Splendidly Extra-Illustrated *with upwards of 200 choice prints by Cruikshank, consisting of colored and plain etchings, colored caricatures (many of them double-page), with specially prepared title-pages;* A Two-Page Autograph Letter with G. C.'s characteristic signature, *and a proof portrait engraved by Pailthorpe.* 4 volumes, quarto, bound in full blue levant morocco, gilt, gilt tops, uncut. London: 1840. 4 volumes.

Inserted is an autograph note of F. W. Pailthorpe, reading: "The illustrations to these four volumes of Thackeray's 'Genius of Cruikshank' were selected and arranged by me."



No. 603. Boaden's Portraits of Shakespeare. Cosway Binding.

496 CUSTIS (Geo. Washington Park). Recollections and Private Memoirs of Washington, By His Adopted Son. *Finely* Extra-Illustrated *by the insertion of nearly* 100 *engraved plates of Persons and Views connected with the Life of Washington.* Thick 8vo, half blue levant morocco, panelled back, gilt top, uncut. Philadelphia: Bradley & Co., 1867. 1 volume.

497 DAYS OF THE DANDIES. A Series of Noted Biographies of Eighteenth Century Notables, comprising: Beau Nash, Fanny Burney, Colley Cibber, Mrs. Jordan, Horace Walpole, Lawrence Sterne, Lady Montague, Captain Gronow, Charles J. Fox, and Peg Woffington. By Various Authors. *Finely illustrated with engraved portraits in photogravure,* printed in two states, *one set being colored by hand.* 15 volumes, 8vo., bound in blue levant morocco, gilt sides and backs, gilt inside borders, gilt tops, uncut. London: The Grolier Society, n. d. 15 volumes.

Edition des Amateurs. No. 9 of only 100 sets Printed Throughout on Japan Paper.

498 DEFOE (Daniel). The Life and Adventures of Robinson Crusoe. *Finely illustrated by Grandville.* 8vo, half green calf, marbled edges. London: Routledge, 1864. 1 volume.

499 DICKENS (Charles), Works of. Edited with Annotations, Bibliography, and Topography, By Frederic G. Kitton. *Profusely illustrated with photogravures, steel engravings, etc.* 15 volumes, thick 8vo, bound in full green levant morocco, gilt backs, doublures of vari-colored moroccos, with the monogram of Dickens inlaid in green and red leather, flies of white watered-silk; gilt tops, uncut. New York and London: George D Sproul, 1902-1908. 15 volumes.

Autograph Edition, Limited to 250 copies on white hand-made paper, this set being No. 38, autographed by the Publisher.

Although this edition was intended to form 56 volumes, only 15 volumes were ever published. They comprise the following titles: Pickwick Papers, 3 vols.; David Copperfield, 3 vols.; Dombey & Son, 3 vols.; Barnaby Rudge, 3 vols.; Old Curiosity Shop, 2 vols.; Reprinted Pieces, 1 vol.

500 DICKENS. Archer (Thomas). Charles Dickens: A Gossip about His Life, Works, and Characters. *With* 18 *full-page Character Sketches, reproduced in photogravure, after designs by Fredk. Barnard, and numerous text illustrations.* Folio. Bound in red morocco, gilt edges. New York: The Dickens Sketch Society, n. d. 2 volumes.

One volume of Text. The photogravure plates are preserved in a specially made case of red velvet, with lock and key.

No. 4 of the Edition Rarissimus, Only 20 Copies Issued.

501 DORAN (Dr. John), Complete Works of. *Superbly illustrated with numerous fine photogravure plates,* printed in three states, *one set on Japan paper, one on India paper, and one set daintily colored by hand.* 28 volumes, 8vo., bound in red levant morocco, the sides gilt-tooled, richly gilt-tooled backs with blue morocco inlays, doublures of blue morocco, floral gilt tooling, flies of red silk, gilt tops, uncut, by the Adams Bindery. Boston: F. A. Niccolls & Co., n. d. 28 volumes.

Edition Magnifique, Limited to 26 lettered sets, this being Letter I.

No. 606. Shelley's Posthumous Poems.

502 DORAN (Dr. John). Annals of the English Stage, from Thomas Betterton to Edmund Kean. Edited and Revised by R. W. Lowe. *Splendidly illustrated with 50 copper-plate portraits and 80 wood-engravings.* 3 volumes, Impl. 8vo., three-quarters red levant morocco, gilt paneled backs, gilt tops, uncut. London: J. C. Nimmo, 1888. 3 volumes.
The Limited Large-Paper Edition.

503 DRAMA (The). Its History, Literature, and Influence on Civilization. Edited by Alfred Bates, M. A. *Illustrated with very finely engraved plates,* PRINTED IN THREE STATES, 1 *set colored by hand and two sets on Japan paper; hand-colored title-page.* 20 volumes, 8vo., bound in coffee-brown morocco, the sides and backs richly decorated with floral inlays of lilac, pink, and green moroccos, inside gilt borders, doublures of autumn-leaf morocco, emblematically decorated with vari-colored leather inlays, flies of cream-colored silk, gilt edges. London: The Athenian Society, 1903. 20 volumes.
Presentation Copy of the Sophocles Edition. Only a very few sets printed.

504 DRAMA. The Stage and Its Stars, Past and Present. A Gallery of Dramatic Illustrations and Critical Biographies of Distinguished English and American Actors from the Time of Shakespeare Till Today. Edited by Howard Paul and George Gebbie. *Illustrated with 128 photogravure plates and over 400 portraits in the text.* 2 volumes, folio. Full red morocco, gilt-tooled, gilt edges. Philadelphia: Gebbie & Co., n. d. 2 volumes.

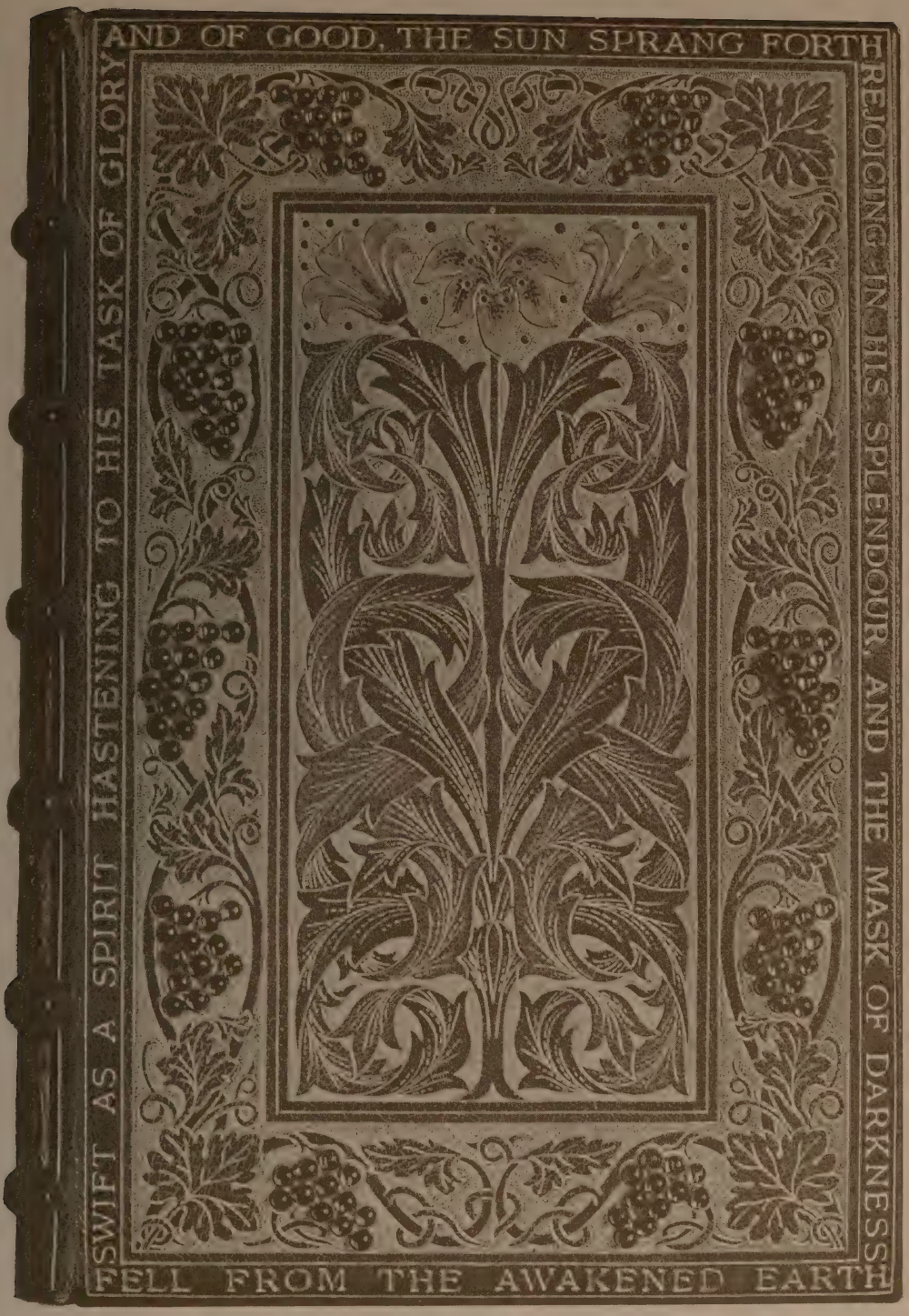
505 DuBOIS (Henri Pene). Four Private Libraries of New York. A Contribution to the History of Bibliophilism in America. *Numerous fine reproductions of bookbindings printed in colors.* 8vo., original red silk cloth, uncut. New York: Duprat & Co., 1892. 1 volume.
No. 866 of only 1,000 copies printed.

506 DUMAS (Alexandre), The Romances of. D'Artagnan Edition. *Finely illustrated.* 50 volumes, 8vo., three-quarters red levant morocco, the backs nicely gilt-tooled and inlaid with flowers in blue morocco, gilt tops, uncut. Boston: Little, Brown & Co., 1900. 50 volumes.
D'Artagnan Edition.

507 DUMAS (Alexandre). Celebrated Crimes. Translated by H. G. Burnham. *Illustrated with photogravures after original drawings,* THE PLATES IN TWO STATES, *and printed throughout on Japan paper.* 8 vols., 8vo., three-quarters brown morocco, gilt edges. Philadelphia: George Barrie & Son, n. d. 8 volumes.
With a one-page A. L. S. of Dumas inserted. No. 138 of only 500 sets issued.

508 DUMAS. Fitzgerald (Percy). The Life and Adventures of Alexandre Dumas. *Portrait.* 2 volumes, 8vo., half dark red morocco, marbled edges. London: Tinsley Bros., 1873. 2 volumes.

509 EDWARDS (Amelia B.). A Thousand Miles Up the Nile. *With upwards of 70 illustrations on wood by G. Pearson after finished drawings executed on the spot by the author.* Thick quarto, decorated cloth, gilt edges. London and New York: 1877. 1 volume.


AND OF GOOD, THE SUN SPRANG FORTH
REJOICING IN HIS SPLENDOUR, AND THE MASK OF DARKNESS
SWIFT AS A SPIRIT HASTENING TO HIS TASK OF GLORY
FELL FROM THE AWAKENED EARTH

No. 606. Shelley's Posthumous Poems. (Front Cover.)

510 EMERSON (R. W.), Works of. *Portrait.* 5 volumes, 12mo., half calf, red and green lettering pieces, marbled edges. Boston: Houghton, Osgood & Co., 1879. 5 volumes.

511 EVELYN (JOHN), Diary and Correspondence of. Edited by William Bray. EXTRA-ILLUSTRATED *with nearly* 100 *engraved portraits and views, all neatly inlaid wherever necessary.* 4 volumes, 8vo., half orange morocco, gilt backs with blue lettering pieces and small red morocco inlays, gilt tops, uncut. London: H. Colburn & Co., 1857. 4 volumes.

512 FIELDING (HENRY), Complete Works of. With an Essay on the Life, Genius and Achievements of the Author, by W. E. Henley. *Splendidly illustrated with engraved plates,* PRINTED IN TWO STATES, *one set on Japan paper; hand-colored frontispieces.* 16 volumes, 8vo., bound in green levant morocco, the sides gilt-tooled and with red floral inlays in the corners, gilt backs, with small floral inlays in red morocco, wide inside borders, doublures and flies of watered-silk, gilt tops, uncut. New York: Croscup & Sterling Co., 1902. 16 volumes.

AUTOGRAPH EDITION. No. 7 of only 75 sets printed on Holland hand-made paper.

513 FISHER (S. G.) The True Benjamin Franklin. EXTRA-ILLUSTRATED *by the insertion of* 64 *engraved portraits and views.* Thick 8vo., three-quarters green levant morocco, gilt top. Philadelphia: J. B. Lippincott Co., 1899. 1 volume.

514 FISKE (JOHN). Discovery of America, 2 vols.—American Revolution, 2 vols.—Critical Period of American History. Together, 5 vols., 8vo, uniformly bound in light calf, the backs ornamented with a floral spray inlaid in green and red leathers, gilt tops, uncut. Boston, 1899-1900. 5 volumes.

515 FITZGERALD (EDWARD). Letters and Literary Remains. Edition de Luxe. *Portraits and Facsimiles.* 7 volumes, 8vo., beautifully bound in purple levant morocco, the sides and backs gilt-tooled, with center-piece inlaid in blue morocco, the backs richly gilt-tooled and with small red morocco inlays, doublures and flies of red watered-silk, gilt tops, uncut, by ADAMS. London: Macmillan & Co., 1902. 7 volumes.

Beautiful set of the EDITION DE LUXE, of which only 775 sets were issued.

516 FOUCQUET (JEHAN). Heures de Maistre Estienne Chevalier. *Superbly printed in gold and colors, within illuminated borders of a wide variety of designs, with many full-page miniatures.* Small quarto, bound in red levant morocco, inside gilt borders, doublures and flies of blue watered-silk, gilt edges. Paris: L. Curmer, 1866. 1 volume.

This copy has not the volume of text.

517 FRANKAU (JULIA). An Eighteenth Century Artist and Engraver: John Raphael Smith. His Life and Works. Compiled, Arranged, and Written by Julia Frankau. *Superbly illustrated with* 30 *photogravures.* AND A PORTFOLIO CONTAINING 50 EXAMPLES *of stipple, mezzotints, paintings, and drawings, printed in colors and monochrome.* 2 vols., 8vo, and folio, splendidly bound in full red crushed levant morocco, with the most elaborate and beautiful inlaid decoration, the designs for front and back covers and for both doublures being

different; the front cover with a central panel containing conventionalized flowers inlaid with brown morocco, with leaves in green, and elaborate gold-tooling, with a broad border of oak leaves and acorns inlaid in green and brown levant on a dotted ground; the back cover with a central panel containing bunches of grapes inlaid with purple morocco and with grape leaves in green, with a broad outside border containing conventionalized iris inlaid in white morocco, with gold-tooled sprays on a dotted ground; the doublure of light brown crushed levant, with a flowing design of lilies inlaid in white morocco, with curving leaves inlaid in green morocco, the back doublure being a similar design inlaid in the same colored leathers, flies of dark green watered-silk, gilt top, uncut, by MORRELL. London, 1902. 2 volumes.

518 FRANKAU (JULIA). Eighteenth Century Artists and Engravers: William Ward, A. R. A., James Ward, R. A. Their Lives and Works. *Superbly illustrated with 30 photogravures.* AND A PORTFOLIO CONTAINING 40 ENGRAVINGS *in mezzotint and stipple; printed in monochrome and colors.* 2 vols., 8vo, and folio, splendidly bound in full red crushed levant morocco, with an elaborate conventional design of interlacing arabesques inlaid in green, blue, purple, and orange levant on the covers, doublure of olive green levant with a decoration of curving bands of inlaid red levant, with a center panel of inlaid blue levant, flies of green crushed levant, gilt top, uncut, by MORRELL. London: 1904. 2 volumes.

519 GALERIE DES HOMMES. Livre d'Estampes pour la Jeunesse, etc. *Illustrated with upwards of 150 finely colored full-page plates depicting the costumes of all nations, three to five figures to each plate.* Text in French, Descriptions of the plates in German. 3 volumes, square 12mo., polished red calf, gilt sides and backs, gilt edges. Leipsic: Chez F. A. Leo, 1804-07. 3 volumes.

Rare. The plates include Costumes of the North American Indians.

520 GEROME (JEAN LEON), Life and Works of. By Fanny F. Hering. With an Introduction by Augustus St. Gaudens. *Illustrated with 94 superb plates in photogravure, etc., of Paintings, Sculptures, etc.* 2 volumes, folio, bound in green levant morocco, doublures of red and green levant, gilt-tooled, flies of red brocade silk, gilt edges, by ADAMS. (One binding damaged). New York: Cassell Publishing Co., 1892. 2 volumes.

521 GOLDSMITH (OLIVER). The Works of Goldsmith. Edited by Peter Cunningham. With an Introduction by Austin Dobson. *Finely illustrated with photogravure plates* PRINTED IN TWO STATES, *one printed on Japan paper.* 12 volumes, 8vo, three-quarters green levant morocco, the backs and sides gilt-tooled with a floral design, gilt tops, uncut. New York: Harper & Bros., 1900. 12 volumes.

The Wakefield Edition. Only a limited number issued.

522 GOLDSMITH (OLIVER). The Vicar of Wakefield. *With 32 Illustrations by W. Mulready, engraved on wood.* 8vo, finely bound in red levant morocco, the front cover decorated with the figure of the "Vicar" in his pulpit, inlaid in vari-colored moroccos, the remaining spaces gilt tooled, the back cover richly gilt-tooled, gilt back and edges, doublures and flies of green silk, by KELLY. London: John Van Voorst, 1855. 1 volume.

523 GONCOURT (Edmond and Jules de). Letters and Leaves from their Journals. Compiled and Translated by M. A. Belloc and M. Shedlock. *Eight portraits.* 2 vols., 8vo., cloth, gilt tops, uncut. New York: Dodd, Mead & Co., 1895. 2 volumes.

524 GREAT MASTERPIECES OF THE LOUVRE GALLERY. *Magnificently illustrated with upwards of 200 color plates and photogravures, depicting the Gems of the Celebrated Louvre Galleries in all Departments of Art.* 4 volumes, folio, bound in dark red levant morocco, doublures of green morocco, decorated with inlays of fleur-de-lys in white leather, flies of red watered-silk, gilt tops, uncut. New York: D. Appleton & Co., and Paris: Goupil & Co., 1898-1900. 4 volumes.

Edition de Grand Luxe, with English Text. Limited to 200 copies.

525 HAMILTON (Anthony). Memoirs of Count Grammont. New Edition, Edited with Notes by Sir Walter Scott. *Illustrated with 64 choice portraits, engraved by Scriven.* 2 vols., 8vo., three-quarters green levant morocco, gilt tops, uncut. London: J. C. Nimmo, 1885. 2 volumes.

526 HAMM (M. A.). Builders of the Republic. Some Great Americans Who Have Aided in the Making of the Nation. *Finely* Extra-Illustrated *by the insertion of 99 engraved portraits and views.* Thick 8vo., three-quarters blue levant morocco, panelled back, gilt top, uncut. New York: James Pott & Co., 1902. 1 volume.

527 HARTE (Bret), Complete Works of. Autograph Edition. *Beautifully illustrated with photogravure plates.* 19 volumes, 8vo., bound in red levant morocco, gilt sides and backs, inside gilt borders, gilt tops, uncut, by the Riverside Press. Boston: Houghton, Mifflin & Co., n. d. 19 volumes.

Autograph Edition, No. 159 of only 350 sets issued.

528 HAWTHORNE (Nathaniel), Complete Works of. *Finely illustrated with portraits and other plates,* printed in two states, *one set of plates being colored by hand.* 22 volumes, 8vo., bound in green levant morocco, gilt sides and backs, inside gilt border, gilt tops, uncut. Boston: Houghton, Mifflin & Co., 1900. 22 volumes.

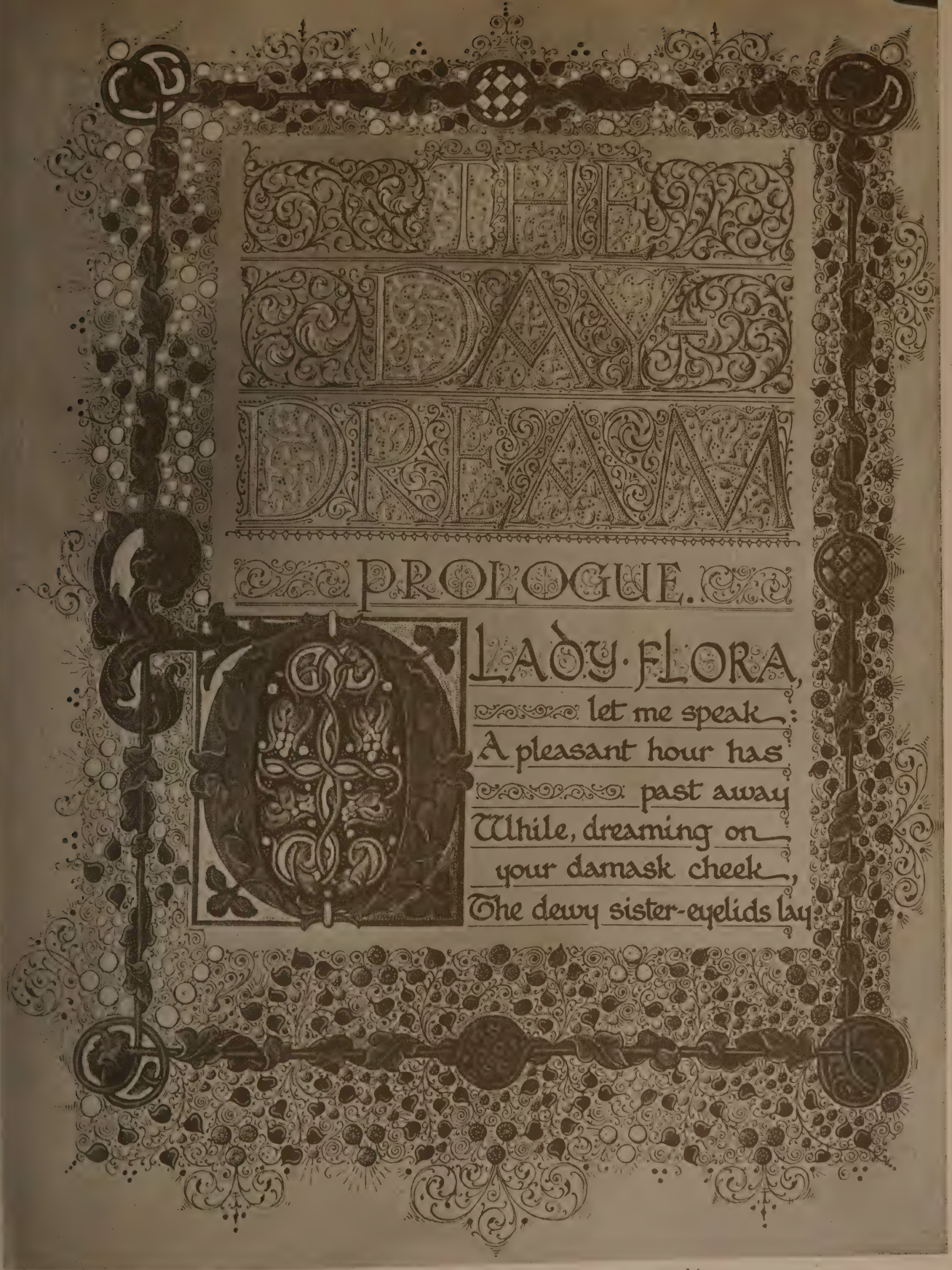
Autograph Edition, No. 484 of only 500 sets issued. With a Document signed by Hawthorne, as Surveyor of the Port of Salem, inserted in Vol. I.

529 HAYWARD (Abraham). Biographical and Critical Essays. Eminent Statesmen and Writers. Complete set, comprising 7 volumes, 8vo., half olive levant morocco, gilt tops, uncut. London: Longmans, 1858-1880. 7 volumes.

Fine set of the Original Large Type Library Edition.

530 HEDIN (Sven). Central Asia and Tibet. Towards the Holy City of Lassa. *Fully illustrated.* 2 volumes, 8vo., original cloth, uncut. New York: Charles Scribner's Son's, 1903. 2 volumes.

531 HOGARTH (William). The Works of William Hogarth, from the Original Plates Restored by James Heath, Esq., R. A.; with the Addition of many Subjects not before Collected. To which is prefixed, A Biographical Essay



No. 614. Tennyson's Poems. Illuminated by Sangorski.

on the Genius and Productions of Hogarth, and Explanations of the Subjects of the Plates, by John Nichols. 116 *plates.* Large folio, half morocco, gilt back (somewhat rubbed). London: Baldwin, Craddock & Joy, 1822.
1 volume.

532 HOGARTH (Wm.), The Works of. *Containing* 158 *Engravings by Mr. Cooke and Mr. Davenport,* with Descriptions and a Comment on their Moral Tendency by John Trusler. 158 *Copper-plates.* 2 volumes, quarto, half red morocco, gilt backs, gilt tops, uncut. London: J. Goodwin, 1827. 2 volumes.

533 HOOD (Thomas), Works of. Edited by Epes Sargent. *Frontispieces.* 6 volumes, 8vo., half light calf, red and blue lettering pieces, marbled edges. New York: G. P. Putnam, 1864. 6 volumes.

534 HUNT (Gaillard), Life of James Madison. *Finely* Extra-Illustrated *by the insertion of* 61 *engraved portraits and views.* Thick 8vo., three-quarters green levant morocco, gilt panelled back, gilt top, uncut. New York: Doubleday, Page & Co., 1902. 1 volume.

535 JAMES (H. E. M.). The Long White Mountain; or, A Journey in Manchuria. *Plain and colored plates and a map.* Thick 8vo., original cloth. London: Longmans, 1888. 1 volume.

536 JAMES (Henry). The Princess Casamassima; Tales of Three Cities. First Editions. 2 vols., 12mo., original cloth, uncut. Boston & London, 1884-86.
2 volumes.
Fine copies.

537 JAMESON (Mrs.). Legends of the Madonna as Represented in the Fine Arts. *Finely illustrated.* 8vo., bound in blue levant morocco; on the front cover is inserted a Lovely Miniature Painting by Miss E. B. Currie, representing the Madonna and Child, after Ridolfo Ghirlanddaio, surrounded by a border of golden rays, tooled in gold, floral inlays of green and cream-colored moroccos, laced inlay of brown morocco with title lettering; the back inlaid with flowers in green and cream-colored moroccos, gilt tooled, wide inside borders, doublures and flies of white watered-silk, the original cloth covers bound in at end, gilt edges, by Riviere. London: Longmans, 1852.
A very pretty example of "Cosway Binding."

538 JAMESON (Mrs.). Sacred and Legendary Art. *Finely Illustrated.* 2 volumes. Each volume bound in blue levant morocco; on the front cover of Vol. I is inserted a lovely Miniature Painting by Miss E. B. Currie, of the Madonna, after Botticelli; on Vol. II, the Madonna, after Mainardi; each Miniature is surrounded by a border of golden rays, tooled in gold, floral inlays of green and cream-colored moroccos, laced inlay of brown morocco with title lettering, the back inlaid with flowers in green and cream-colored moroccos, gilt-tooled, wide inside border, doublures and flies of white watered-silk, the original cloth covers bound in at end, gilt edges, by Riviere. London: Longmans, 1852.
2 volumes.
Charming examples of "Cosway Bindings."

539 JAMESON (Mrs.). Memoirs of the Beauties of the Court of Charles the Second, with their Portraits after Sir Peter Lely and other Eminent Painters; Illustrating the Diaries of Pepys, Evelyn, Clarendon, etc. Fourth Edition. *With 21 superb steel portraits.* Royal 8vo., polished calf, red and green lettering pieces, gilt edges. London: H. G. Bohn, 1861. 1 volume.

540 JAMESON (Mrs.). History of Our Lord, as Exemplified in Works of Art. *Fully illustrated.* 2 volumes, 8vo., half calf, red and blue lettering pieces, marbled edges. London: Longmans, 1872. 2 volumes.

541 JESSE (J. Heneage). London: Its Celebrated Characters and Remarkable Places. The original Two Volumes Extended to Six *by the insertion of* 640 Extra Illustrations *comprising engraved portraits, views, etc., mentioned in the work. Each volume with a specially printed title-page in red and black.* 6 volumes, 8vo., finely bound in blue levant morocco, doublures and flies of blue silk, gilt backs, gilt tops, uncut, by Zaehnsdorf. London, 1846. 6 volumes.

A Superb Set. The plates were chosen with special care and are of the very best quality.

542 [JOHNSON (Dr. Samuel)]. Graphic Illustrations of the Life and Times of Samuel Johnson, LL.D. Superbly bound in brown levant morocco, the front cover embellished by the insertion of 9 Miniature Portraits of Dr. Johnson, Warren Hastings, Richard Owen, Flora Macdonald, Thomas Warton, Henry Thrale, Topham Beauclerk, Edward Cave, and Michael Johnson, the father of Samuel Johnson, painted by Miss E. B. Currie; the intervening spaces elaborately gilt-tooled, the backs richly gilt-tooled; doublures and flies of green watered-silk, gilt edges, by Riviere. In green levant morocco pull-off case. London: John Murray, 1837. 1 volume.

(See Illustration.)

543 JOSEPHUS (Flavius), Works of. Translated by William Whiston. *Portrait.* 2 vols., 8vo., half light calf, red and blue lettering pieces, marbled edges. New York: A. Mason, 1877. 2 volumes.

544 JUSSERAND (J. J.). The English Novel in the Time of Shakespeare. *Illustrated.* 8vo., three-quarters brown morocco, gilt back, gilt top, uncut. London: T. Fisher Unwin, 1890. 1 volume.

Illuminated Manuscript of Keats's "Ode to Psyche."

545 KEATS (John). The Ode to Psyche and Other Poems. Manuscript, Designed, Written Out, and Illuminated by Alberto Sangorski. Comprising "Ode to Psyche," "To Hope," "To Fancy." On forty pages of pure vellum, *embellished throughout with charming Miniatures, Borders and Capital Letters, delicately designed and very finely executed. The text is surrounded by borders representing different styles of treatment, while in some borders appear very dainty Miniatures; the Capitals and Borders are heightened with solid gold;*

fully equal if not surpassing in effect some of the finest examples of XIVth and XVth Century Illuminated Manuscripts.

The title-page contains a delicately painted double border of flowers heightened with solid gold, surrounding a half-length Miniature Portrait of the Poet. The frontispiece Miniature portrays Psyche, half draped, surrounded by four Cupids, all within a lovely border, painted in rich colors, and heightened with solid gold. Another Miniature depicts Puck and Cupid in a forest dell, painted in the most exquisite shades.

The poem "Hope" is preceded by an elaborate Miniature of a young Mother and Babe, within a border of exceptional beauty. The verse beginning with—

"Then by my solitary hearth I sit,
And hateful thoughts enwrap my soul,"

is followed by a charming Miniature of a young girl seated before an open fire-place, the full light shining into her beautiful face. There are several other large Miniatures, one depicting a Cottage Scene with four pretty figures in the foreground. Another illustrates—

"Whose lip mature is ever new—"

by a Miniature of a charming young maiden with superb Titian hair, painted with great brilliancy.

The last Miniature illustrates—

"Let the winged fancy roam
Pleasure never is at home"

by a splendid Miniature depicting four young maidens dancing outdoors.

The Manuscript is bound in blue levant morocco, with blue levant doublures, flies of watered-silk; the covers and doublures (four distinct designs) most elaborately decorated with inlays and gold tooling. The design of the binding is floral in character, the covers being divided into spaces of artistic shapes and filled with a conventionalized treatment of a variety of floral designs.

Front Cover: Center comprised of a heart-shaped sunken panel, within this a smaller heart surrounding a pheasant, exquisitely done in high relief and beautifully colored, the intervening spaces of the panel gold-tooled in pointillé, heightened with numerous inlays of flowers, and two flaming torches, all beautifully worked in green, red, brown, purple and white moroccos; the remaining spaces literally covered with gold pointillé and floral inlays within laced borders the whole consisting of several hundred distinct pieces of leather, forming a combination of the most artistic beauty.

Back Cover: This consists of two sunken panels, the first enclosing a chained anchor worked in blue and red moroccos, the outer border with a combination of opened flowers, leaves, and three butterflies, inlaid in vari-colored moroccos of beautiful shades, the background of pointillé, forming an almost solid mass of gold, the remaining spaces decorated with designs similar to those on the front cover.

The doublures are formed of an arabesque design of cream-colored morocco within another compartment of blue morocco, the whole covered with an exquisite design, the center one consisting of a Lyre and Trumpet and Wreath within a circular floral border of green and red moroccos, the remaining spaces filled with pointillé, floral inlays of indifferent shades, all richly gold-tooled. The doublure of the back cover consists of a similar design except that the center piece decoration is a flaming torch above two hearts of red morocco, entwined with a ribbon of blue morocco, the remaining spaces very richly gold-tooled. Flies of watered-silk, gilt edges; by Riviere.

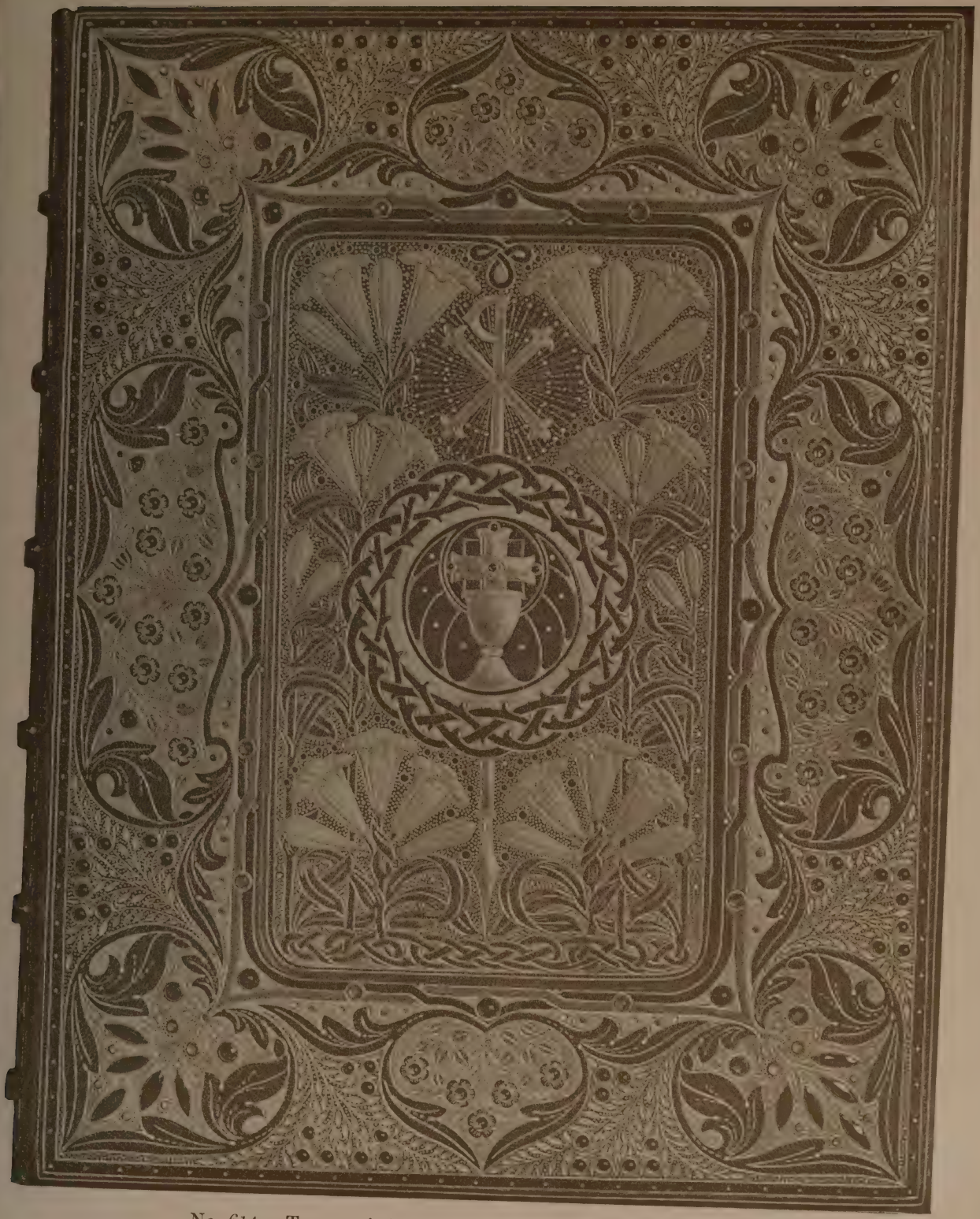
In a morocco case. 1 volume.

(See Illustration.)

546 KIPLING (Rudyard), The Writings in Prose and Verse of. Edition de Luxe. *Etched portrait by William Strang and numerous fine illustrations.* 26 vols., 8vo., three-quarters blue levant, gilt backs, with an elephant's head inlaid in buff morocco, gilt tops, uncut. London: Macmillan & Co., 1897-1909. 26 volumes.

Edition de Luxe, of which only 1,050 copies were printed.

547 LACROIX (Paul). Military and Religious Life in the Middle Ages, and at the Period of the Renaissance. *Illustrated with* 14 *colored plates and upwards of* 400 *wood engravings.* Royal 8vo., polished tree calf, gilt, gilt edges. New York: D. Appleton & Co., 1874. 1 volume.



No. 614. Tennyson's Poems. Jewelled Binding by Sangorski.

548 LACROIX (Paul). The Eighteenth Century. Its Institutions, Customs, and Costumes. France, 1700-1789. *Illustrated with 21 colored plates and 351 wood engravings.* Royal 8vo., half blue morocco, gilt back, marbled edges. New York: Scribner, 1876. 1 volume.

549 LACROIX (Paul). Science and Literature in the Middle Ages and at the Period of the Renaissance. *Illustrated with 13 colored plates and 400 engravings on wood.* Royal 8vo., full tree calf, gilt back, gilt edges. New York: D. Appleton & Co., 1878. 1 volume.

550 LAMB (Charles). Poetry for Children, Entirely Original. *Engraved Frontispieces.* 2 volumes, small 8vo., mottled calf, gilt tops, uncut. London: Printed for M. J. Goodwin, 1809. 2 volumes.
Tuer's Facsimile Reprint. No. 54 of only 112 copies issued.

551 LAMB (Charles), The Works of. *Portraits.* 5 volumes, 12mo., half calf, red and blue lettering pieces, marbled edges. New York: W. J. Widdleton, 1878. 5 volumes.

552 LAMB (Charles), Life, Works, and Letters of. Edited by Alfred Ainger. Printed throughout on Japan paper. *With numerous engraved portraits and views.* 12 vols., 8vo., bound in full red levant, gilt-tooled, each volume with 32 floral inlays of white and green moroccos, doublures of red and blue levant, with 12 floral inlays of red morocco, red watered-silk flies, gilt backs, gilt tops, uncut. London: Caxton Society, 1905. 12 volumes.
Extra-Illustrated Edition. No. 1 of only 10 sets so issued. The illustrations comprise many rare plates, including scarce color prints.

553 LEE (Guy C.). The True History of the Civil War. *With 24 illustrations and maps.* Extra-Illustrated *by the insertion of 78 engraved portraits and views, and 27 autograph letters, documents, or signatures of persons mentioned in the work.* Thick 8vo., three-quarters red levant morocco, gilt top, uncut. Philadelphia: J. B. Lippincott Co., 1903. 1 volume.

554 LINCOLN. Curtis (W. E.). The True Abraham Lincoln. *Illustrated with 24 Plates and further embellishment by the insertion of 83* Extra Plates *consisting of engraved portraits, views, etc., connected with the Life of Lincoln.* Thick 8vo., three-quarters blue levant morocco, gilt back, gilt top, uncut. Philadelphia: J. B. Lippincott Co., 1903. 1 volume.

A Most Sumptuous Jewelled Binding By Sangorski & Sutcliffe.

555 LOCKHART (J. G. *Translator*). Ancient Spanish Ballads; Historical and Romantic. Translated with Notes, by J. G. Lockhart. *With illustrations engraved on wood, printed within colored borders.* 8vo. London: John Murray, 1841. 1 volume.
Superbly bound in full lilac crushed levant morocco, with decorations in an Oriental design; on the front cover an outer border with leaves in purple and interlacing bands of green and purple on a background of solid gold

pointillé, a central panel framed by a curved band with leaves in purple and flowers inlaid in green and red and a background of solid gold pointillé, the central panel sunken with an elaborate design of curving leaves and interlacing bands inlaid in maroon, green and light blue levant on a ground of solid gold pointillé; the whole studded with precious stones which form an integral part of the design and accentuate its beauty. The back cover with a wide outside border with a fanfare design inlaid in green, red, yellow, and light blue levant and gold-tooled, a diamond-shaped sunken panel in the center with interlacing bands of light blue, maroon and dark green on a ground of solid gold pointillé, framed in a formal diaper of red, blue and green morocco, and gold-tooled, and ornamented with garnets and turquoises, doublure of a Moresque design inlaid in green, blue, purple, and white levant, and gold-tooled, with straight and curving lines in a formal pattern, with a wide outside border inlaid in red and green moroccos and gold-tooled, flies of dark green crushed levant with inlaid and gold-tooled borders, gilt edges with a painting in water-colors of the Rock of Gibraltar under the gold on the fore-edge, by Sangorski and Sutcliffe.

The masterpiece of the late Francis Sangorski, being the last volume from his designs, and upon which he was engaged at the time of his lamented death. This magnificent example of all that is splendid in the art of book-binding contains 228 jewels and 2,500 inlays of colored levants. The jewels are as follows: 14 diamonds, 12 sapphires, 32 chalcedonies, 43 turquoises, 76 topazes, 17 marquise garnets, 14 smaller garnets, and 2 tourmalines.

The design of the whole binding is Moresque in character and possesses all the richness of color, intricacy of line, and concentration of ornament that one associates with the best period of this type of decoration. There is involved in the execution of this binding more time and care than has ever been expended on the covers of a book, and whatever fad or fashion may obtain in the future history of book-binding; this volume must ever remain a marvellous and beautiful triumph of bibliopegistic skill.

(See Illustration.)

556 LOSSING (Benson J.). The Pictorial Field-Book of the Revolution. *Illustrated with* 1,100 *wood engravings, and* Extra-Illustrated *by the insertion of nearly* 200 *fine engravings, many of them of considerable rarity.* 2 vols., imperial 8vo., three-quarters red levant morocco, gilt panelled backs, gilt tops, uncut. New York: Harper & Bros., 1855. 2 volumes.

First Edition.

557 LOSSING (B. J.). Pictorial Field Book of the War of 1812. *Illustrated with several hundred engravings on wood, and* Extra-Illustrated *by the insertion of* 91 *engraved portraits, etc.* Imperial 8vo, three-quarters red levant morocco, panelled back, gilt top, uncut. New York: Harper & Bros., 1869. 1 volume.

First Edition.

558 LÜBKE (Wilhelm). Outlines of the History of Art. Translated from the 7th German Edition by Clarence Cook. *Fully illustrated.* 2 vols., Imperial 8vo, original cloth, gilt tops. New York: Dodd, Mead & Co., 1878. 2 volumes.

559 McCULLOUGH (Hugh). Men and Measures of Half a Century; Sketches and Comments. Extra-Illustrated *by the insertion of* 31 *engraved and carte-de-visite portraits, and* 21 *autograph letters and documents signed, of notables*

mentioned in the work. Extended to 2 vols., large 8vo, three-quarters green levant morocco (backs slightly faded), gilt tops. New York, 1888. 2 volumes.

560 MACFALL (HALDANE). A History of Painting. With a Preface by Frank Brangwyn. *Splendidly illustrated with* 200 *plates printed in colors.* 8 volumes, Royal 8vo, three-quarters brown levant morocco, the backs decorated with small floral inlays of pink and red moroccos, gilt tops, uncut. Boston: Dana Estes & Co., n. d. 8 volumes.

The limited FLORENTINE EDITION.

561 MABERLY (J.) The Print Collector. An Introduction to the Knowledge necessary for forming a Collection of Ancient Prints. With an Appendix containing Fielding's Treatise on the Practice of Engraving. Edited with Notes, and an Account of Contemporary Etching and Etchers, and a Bibliography of Engraving, by Robert Hoe, Jr. ONE VOLUME EXTENDED TO EIGHT BY THE ADDITION OF OVER 1,000 PRINTS SHOWING THE VARIOUS STYLES OF ENGRAVING of different periods, ALL ORIGINAL IMPRESSIONS, including many very rare and scarce plates. 8 volumes, quarto, three-quarters brown levant morocco, gilt backs, gilt tops, uncut. New York: Dodd, Mead & Co., 1880. 8 volumes.

A Superb Set. No. 42 of only 50 copies printed on Whatman's hand-made paper. The extra-illustrations are arranged and classified under the following heads—

Vol. I. Text.
Vol. II. Early Woodcuts and Rare Copper-plates.
Vol. III. Early Copper-plates.
Vol. IV. French Eighteenth Century Engravings.
Vol. V. Etchings and Early American Steel and Copper-plates.
Vol. VI. Modern Steel-plates, all proof impressions.
Vol. VII. Colored plates of all periods.
Vol. VIII. Original Drawings and Curious Engravings.

The prints are inlaid on fine paper of uniform size.

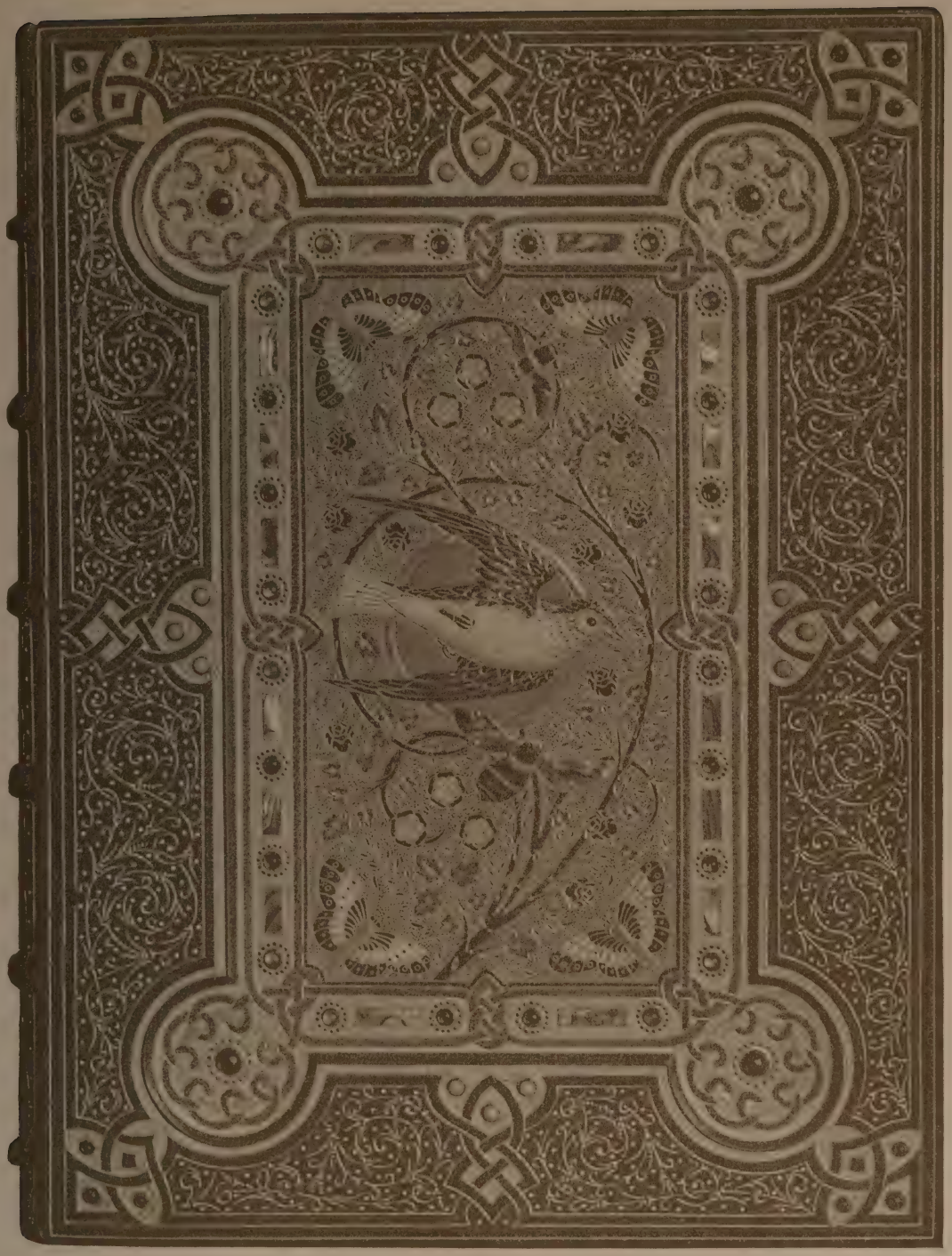
562 MADDEN (R. R.). Literary Life and Correspondence of the Countess of Blessington. *Splendidly* EXTRA-ILLUSTRATED *by the insertion of* 297 *choice engraved portraits and views.* 3 volumes, 8vo, bound in red levant morocco, gilt sides and backs, with 12 inlays of flowers in white morocco, inside borders, gilt-tooled, doublures of blue levant morocco, flies of blue watered-silk, gilt tops, uncut. London: T. C. Newby, 1855. 3 volumes.

Very finely extra-illustrated. The plates have been inlaid to size wherever necessary, and include many rare prints.

563 MALAN (A. H.) Famous Homes of Great Britain and their Stories. Also: More Famous Homes of Great Britain. *Profusely illustrated.* 2 vols., Royal 8vo., three-quarters calf, green lettering pieces, gilt tops, uncut. New York: G. P. Putnam's Sons, 1900. 2 volumes.

564 MASKELL (ALFRED). Ivories. (Connoisseur's Library). 88 *full-page plates with upwards of* 350 *illustrations.* Imperial 8vo, three-quarters blue levant morocco, gilt top, uncut. New York: G. P. Putnam's Sons, 1905. 1 volume.

565 MAUPASSANT (GUY DE), Works of. Embracing Romance, Travel, Comedy, and Verse. For the first time Complete in English. With a Critical Preface by



No. 566. Milton's L'Allegro and Il Penseroso in Manuscript. Jewelled Binding by Sangorski.

Paul Bourget. *Superbly illustrated with photogravure plates,* IN TWO STATES, *one set being colored by hand.* 17 volumes, bound in full blue morocco, gilt-tooled, doublures of red calf, gilt inside borders, gilt tops, uncut. New York: M. Walter Dunne, 1903. 17 volumes.

Choice set of the EDITION NORMAND, Limited to 100 sets. Printed throughout on JAPAN PAPER.

Manuscript in Splendid Jewelled Binding.

566 MILTON (JOHN). L'ALLEGRO AND IL PENSEROSO. A MANUSCRIPT, EXECUTED BY MESSRS. SANGORSKI & SUTCLIFFE.

Manuscript written out on vellum and elaborately illuminated with miniatures, borders, and capitals in color and raised gold.

Both poems are symbolized in the decoration of the binding. This is in brown levant, with leather joints, blue levant doublures and fly leaves, and with the whole elaborately inlaid, gold-tooled, and set with 12 amethysts, 12 turquoises, 16 garnets, 8 moonstones, 12 chalcedonies, a ruby, and a number of pieces of Mother of Pearl, in all, 61 PRECIOUS STONES.

The design of the front cover is an interpretation of the poem "L'Allegro," both in color and detail suggesting the joy and gladness, and the pleasure of gaiety and mirth depicted in this poem; birds, butterflies, and bees being shown amongst a wealth of roses and other floral decoration.

In contrast to this the back cover is suggestive of the poem "Il Penseroso." As the poet himself has interpreted with lyrical perfection of symbolic expression the twofold ideas of light and darkness, joy and sorrow, gaiety and contemplation, so the binder has endeavored himself in contrasting the decoration of the front and back cover to represent the same ideas. The back cover is sombre in tone, and night is suggested by a little moonlight scene, an owl being a prominent feature, and a bat is decoratively displayed in each corner.

The design of this binding is entirely original and 1330 SEPARATE PIECES OF INLAY ARE USED.

567 MINIATURE BIBLE. Abridged Versions of the Old and New Testaments. *Very curious engravings on wood.* Size 1⅝ by 1⅛ inches. In contemporary binding of red morocco, gilt-tooled, with center-pieces of blue morocco, upon which the Sacred Initials are stamped in gold. London: E. Newberry, 1780.

Choice example. Lacks the title-page to the Old Testament but has that to the New.

568 MOLIERE (J.-B. P.), Works of. *Superbly illustrated by Louis and Maurice Leloir, Jacques Leman, and Ed. Hedouin, with numerous full-page copper-plates, head and tail-pieces, and a hand-colored frontispiece to each volume.* 12 vols., quarto, bound in full red levant morocco, gilt sides and backs, gilt inside borders, gilt tops, uncut. Philadelphia: George Barrie & Son, n. d. 12 volumes.

EDITION COMODIE FRANCAIS, PRINTED ON JAPAN VELLUM. No. 113 of only 250 sets.

569 MOLINIER (EMILE). Royal Interiors and Decorations of the XVIIth and XVIIIth Centuries. Their History and Description. *Superbly illustrated with upwards of 200 full-page plates, each plate being colored by hand in exact facsimile of the originals. The illustrations represent the choicest examples*

of Furniture, Tapestries, and other Objects of Art. 4 volumes, folio. Bound in full dark blue levant morocco, doublures of steel blue levant morocco, with green and red floral inlays, gilt-tooled, brocade silk flies, gilt tops, other edges uncut. New York: Goupil & Co., n. d. 4 volumes.

The AQUARELLE EDITION, No. 6 of only 10 sets issued. A truly magnificent work, printed and illustrated in the best style, for which the firm of Goupil & Co. is noted.

570 MONTAIGNE (MICHAEL DE). Works. Revised by W. Hazlitt. Edited by O. W. Wight. *Portrait.* 4 vols., half calf. New York, 1875. 4 volumes.

571 MONTAIGNE (MICHEL DE). Essays of Montaigne. Translated by Charles Cotton. Revised by W. C. Hazlitt. *Finely illustrated with photogravure plates,* IN TWO STATES, one set being colored by hand. 10 vols., 8vo. Bound in full green polished morocco, gilt-tooled, doublures of red morocco, with watered-silk flies, gilt tops, uncut. New York: Edwin C. Hill, 1910. 10 volumes.

The finely printed "EMERSON EDITION," this set, being No. 136 of only 250 sets issued.

572 MOORE (FRANK FRANKFORT). A Georgian Pageant. *Illustrated.* 8vo., three-quartered red levant morocco, gilt top, uncut. New York: E. P. Dutton & Co., 1909. 1 volume.

573 MORRIS (WILLIAM). Love is Enough; or, The Freeing of Pharamond. A Morality. 8vo, Superbly bound by SANGORSKI & SUTCLIFFE, in dark blue levant morocco, with an outside border of red levant with leaf sprays and flowers gold-tooled and the background filled-in with gold pointillé, in the center a heart shaped ornament inlaid in blue and red levant and gold-tooled in pointillé and with EIGHT PEARLS inset in the circumference of the heart, the intervening spaces filled-in with a design of lilies inlaid in white and leaves in green and gold-tooled; doublures of brown levant morocco with an outside border of blue levant with lilies inlaid in white and leaves in green, gold-tooled; in the center a diamond-shaped ornament, inlaid in red and brown levant, gold-tooled, with numerous small flowers and sprays of leaves on a background of pointillé, flies of blue levant morocco, edges gilt on the rough. In blue morocco case. London: Ellis and White, 1873. 1 volume.

574 MORRIS (WILLIAM). The Story of the Glittering Plain, which has been also called the Land of Living Men; or, the Acre of the Undying. *Numerous fine woodcuts and initial letters.* Small folio, superbly bound in full blue levant morocco, the front cover with a center ornament filled in pointillé with conventionalized flowers and acorns inlaid in green, purple, and red moroccos, the inner border richly tooled in pointillé with similar inlays, narrow border of brown morocco tooled with diamond-shaped designs; wide inside border of brown and blue morocco, inlaid with flowers of vari-colored moroccos and gold-tooled with a design of spirals, etc.; flies of green watered-silk, gilt top, uncut, by RIVIERE. London: Kelmscott Press, 1894. 1 volume.

A Superb Example of Binding.

Kelmscott Press Volume on Vellum.

575 MORRIS (WILLIAM). THE WELL AT THE WORLD'S END. Printed at the Kelmscott Press. *Chaucer type, in red and black, with many beautiful woodcuts*

and borders. Quarto, sumptuously bound in dark blue levant morocco, the sides almost entirely covered with elaborate gold tooling; in the center, a circular compartment of gold pointillé work, from which branch numerous stalks bearing leaves and red roses into an outer compartment richly decorated with a conventionalized design of bunches of grapes and leaves, executed by inlays of various colored moroccos; border of inlaid brown morocco; the whole richly gold-tooled; the back similarly tooled and inlaid in panels; doublures of white vellum, within a wide border of green levant, with floral inlays, the center compartment tooled in a design of small gold-lined squares; watered silk flies; gilt top, by RIVIERE. The volume enclosed in a morocco case, lined with watered-silk and velvet. Kelmscott Press, 1896. 1 volume.

Printed entirely on vellum. Only a few copies were so printed, and these are highly esteemed as the most precious productions of this famous press.

576 MORRIS (WILLIAM). The Hollow Land, and Other Contributions to the Oxford and Cambridge Magazine. 8vo, bound in brown levant morocco, the sides and back superbly decorated with numerous blue and red morocco inlays and richly gilt-tooled, doublures of steel blue morocco, with wide borders of brown morocco, double border of red and blue morocco inlays, gilt-tooled; flies of blue morocco, gilt edges on the rough, by ZAEHNSDORF. London: Chiswick Press, Printed with the Golden Type designed by William Morris for the Kelmscott Press, 1903. 1 volume.

577 MOTHER-OF-PEARL BINDING. Oraciones Para Asister Al Santo Sacrificio De La Misa. *Illustrated.* 12 mo, BEAUTIFULLY BOUND IN MOTHER-OF-PEARL, the front cover decorated with chased silver borders and center piece, gilt edges, with silver clasps. Paris: Dejardin, n. d. 1 volume.

In perfect condition.

578 NAPOLEON. Military Career of Napoleon the Great. An Account of the Remarkable Campaigns of the "Man of Destiny." By M. B. Gibbs. *36 portraits and other illustrations.* Thick post 8vo, three-quarters crimson crushed levant extra, gilt top, uncut, by Blackwell. New York: Saalfield Pub. Co., 1902. 1 volume.

EXTRA-ILLUSTRATED by the insertion of 76 extra portraits of Napoleon and his contemporaries, in stipple, line, etc.; also views and other interesting material. A fine volume.

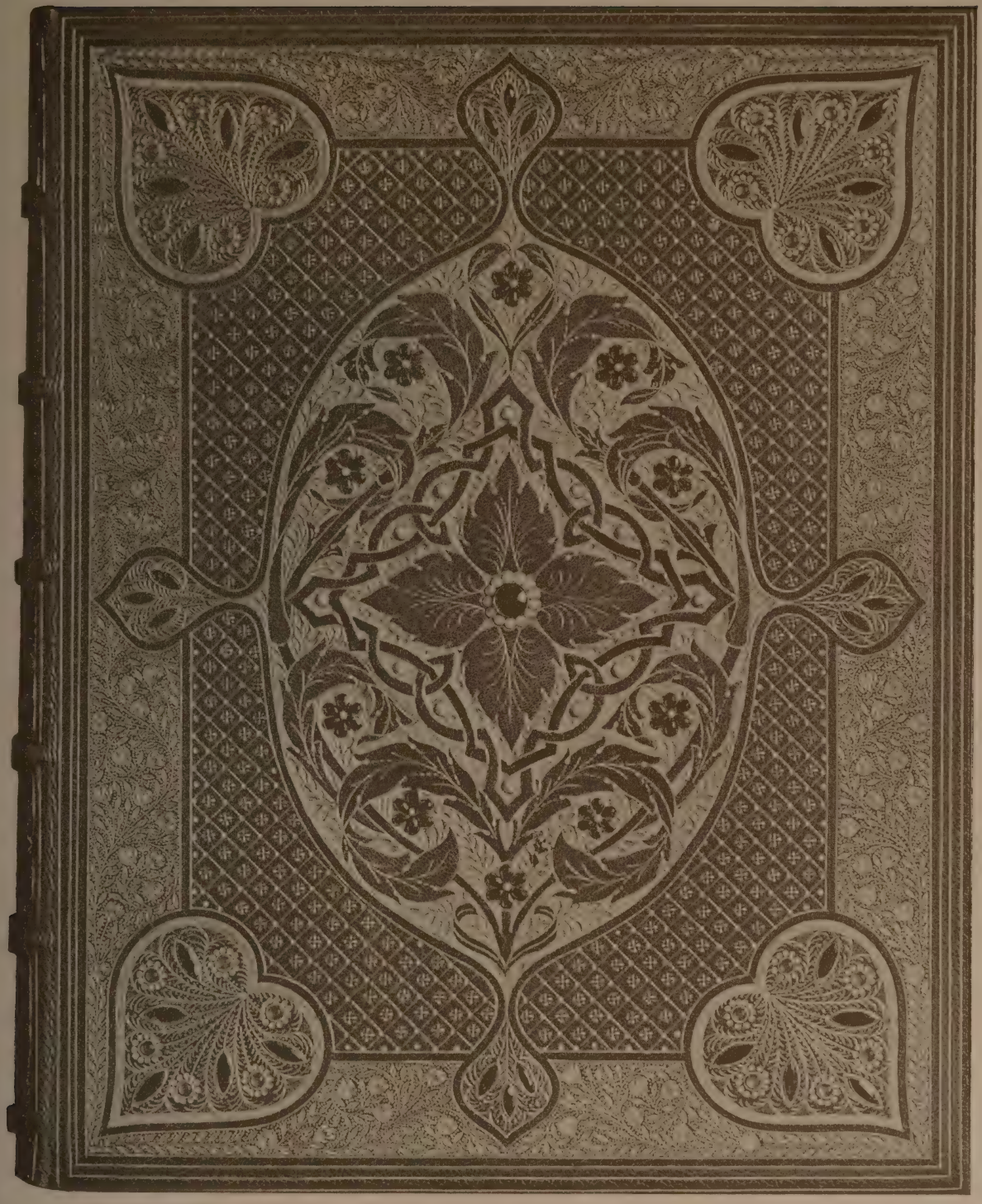
579 NICOLAY (JOHN G.). A Short Life of Abraham Lincoln. Condensed from Nicolay and Hay's "Abraham Lincoln: A History." *Splendidly* EXTRA-ILLUSTRATED *and embellished by the insertion of 83 engraved portraits and views, and 34 autograph letters, documents, or signatures, of persons mentioned in the book.* 2 volumes, 8vo, half red levant morocco, gilt backs, gilt tops, uncut, by C. Walters. New York: The Century Co., 1902. 2 volumes.

Among the autographs inserted is the lower portion of a document signed in full by Lincoln.

"Rubaiyat" in Jewelled Binding.

580 OMAR KHAYYAM. The Rubaiyat of Omar Khayyam, and the Salaman and Absal of Jami. Rendered into English Verse [By Edward Fitzgerald]. Fourth Edition. 8vo.

Elaborately bound by Sangorski & Sutcliffe in full mauve levant morocco,



No. 615. Tennyson's "The Lady of Shalott." Illuminated by Sangorski.

with leather joints, green levant doublures and flyleaves, the whole elaborately inlaid and gold-tooled, and set with 4 moonstones, 21 garnets, 5 olivines (small), 1 ruby and 1 sapphire.

The design of the cover is in keeping with the theme of the Poem, the central figure on the front being a peacock in a sunk panel with tail outspread; the eyes of the feathers are represented by 21 garnets, the bird's crest is formed with olivines, while a ruby suggests the eye. This panel is surrounded by a vine design on a solid dotted gold background elaborately inlaid in green, mauve and brown.

The back cover has a central sunk panel enclosing an intricate strapwork design on a gold background, the strapwork being raised and modeled, and set with moonstones and a large sapphire. The remainder of the back cover is decorated with roses and a border of green strapwork with a gold dotted ground.

The doublures are decorated with a border of peacock feathers and interlaced lines.

THIRTY-TWO JEWELS AND *333* SEPARATE PIECES OF INLAY ARE USED IN THE DECORATION OF THIS BINDING. *London*: Bernard Quaritch, 1879. 1 volume.

581 OMAR KHAYYAM. Rubaiyat of Omar Khayyam, Translated into English Prose by Justin Huntley McCarthy. Narrow 8vo, bound in full green levant morocco, richly gilt-tooled sides and back, doublures and flies of orange colored silk, gilt tops, uncut, by ZAEHNSDORF. Portland: T. B. Mosher, 1896. 1 volume.

582 PARDOE (JULIA). Historical Writings: Louis the Fourteenth and the Court of France in the 17th Century, 3 vols.—The Court and Reign of Francis the First, King of France, 3 vols.—The Life of Marie de Medicis, Queen of France, 3 vols. *Steel portraits.* Together, 9 vols., 8vo., three-quarters green levant morocco, gilt backs, gilt tops, uncut. London: Bentley, 1886-1890. 9 volumes.

Fine large type edition.

583 PARKMAN (FRANCIS). France and England in North America, 5 vols.—Conspiracy of Pontiac and the Indian War, 2 vols.—Montcalm and Wolfe, 2 vols.—The Oregon Trail. Together, 10 vols., 8vo, half black calf, (2 of the volumes in three-quarters morocco), gilt tops, uncut. Boston, 1880-85. 10 volumes.

584 PARTON (JAMES). Life of Voltaire. *Portraits.* 2 vols., 8vo., half dark red calf, marbled edges. Boston: Houghton Mifflin & Co , 1881. 2 volumes.

585 PATER (WALTER H.) Studies in the History of the Renaissance. FIRST EDITION. 8vo, superbly bound in light blue levant morocco, the front cover embellished by the insertion of a superb MINIATURE PORTRAIT of "La Gioconda" [Mona Lisa], painted by Miss E. B. Currie, and very richly gold-tooled, gilt back, doublures and flies of white watered-silk, gilt top, uncut, by RIVIERE. London: Macmillan & Co., 1873. 1 volume.

(SEE ILLUSTRATION.)

586 PEARLS OF AMERICAN POETRY. Illuminated by T. W. Gwilt Mapleson. *Finely printed in gold and colors within decorative borders, each of a different design.* Quarto, full black morocco, gilt edges. New York: Wiley & Putnam, n. d. 1 volume.

587 PEPYS (SAMUEL), Diary and Correspondence of. With a Life and Notes by Richard, Lord Braybrooke. EXTRA-ILLUSTRATED *with nearly* 100 *portraits and views, all neatly inlaid wherever necessary.* 4 volumes, 8vo., half orange morocco, gilt backs with blue lettering pieces and small red morocco inlays, gilt tops, uncut. London: H. Colburn & Co., 1857. 4 volumes.

588 PHOTOGRAPHIC REPRODUCTIONS. Collection of 78 Albums, mainly quarto size, containing upwards of 3,000 *photographic* (*unmounted*) *reproductions of Notable Paintings, Famous Places and Churches,* etc. etc., all loosely inserted. 78 volumes.

A very valuable collection, of great interest to art students.

589 PLOOS VAN AMSTEL (C.). Collection d'Imitation de Dessins d'apres les Principaux Maitres Hollandais et Flamands, Commercée par C. Ploos van Amstel, Continuée et portée a nombre de Cent Morceaux, Avee des Renseignemens Historiques et Detailles sur ces Maitres et sur leurs Ouvrages. Précédés d'un Discours sur l'etat ancien et moderne des Arts dans Les Pays Bas, par C. Josi. *Illustrated with* 157 *plates, nearly all of them being full-page, beautifully engraved in colors or in aquatint, mounted on drawing paper.* 2 volumes, folio, full red morocco, gilt, doublures of green morocco, gilt-tooled, gilt edges, yellow lettering pieces. Londres: C. Josi, 1821. 2 volumes.

A Very Rare Work. Nearly all the plates in this collection are in PROOF STATE, with VAN Amstel's mark on the back.

236.

No. 236. See Page 29.

590 PLUTARCH. Plutarch's Lives of Illustrious Men. Translated by J. & W. Langhorne. *Illustrated.* 2 volumes, 8vo., half tan calf, blue lettering pieces, gilt tops. London: H. G. Bohn, 1853. 2 volumes.

591 POE (Edgar Allan), Complete Works of. Edited and Chronologically Arranged on the Basis of the Standard Text, with Certain Additional Material and with Critical Introductions by Charles F. Richardson. *Splendidly illustrated by F. S. Colburn, with numerous engravings,* PRINTED IN THREE STATES, *one set of proofs, one set on Japan paper, and one set colored by hand.* 10 volumes, Imperial 8vo., bound in green levant morocco, the sides and backs gilt-tooled, and with 8 floral inlays of red morocco in the corners, wide inside borders, gilt-tooled, doublures of red velvet, flies of white watered-silk, gilt tops, uncut. New York: G. P. Putnam's Sons, 1902. 10 volumes.

Lenore Edition, Printed on Japan Vellum, and limited to 10 sets, signed by the Publishers.

592 PRIDEAUX (S. T.). An Historical Sketch of Bookbinding. With a Chapter on Early Stamped Bindings, by E. Gordon Duff. 8vo., Charmingly Bound by the Author Herself, in full red levant morocco, the sides and back decorated with floral inlays of cream colored morocco, gilt-tooled, gilt edges, stamped "S. T. P. 1902." London: 1897. 1 volume.

Miss Prideaux ranks among the foremost Artist-Bookbinders, and examples of her workmanship are greatly coveted by Collectors of Fine Bindings.

Jewelled "Romantique" Binding By Sangorski & Sutcliffe.

593 QUARLES (Francis). Emblems. *Illustrated by Charles Bennett and W. Harry Rogers.* 8vo., in a Superb "Romantique" Binding, described below. London, 1861. In morocco case. 1 volume.

Most elaborately bound in full crushed brown levant morocco with leather joints, green levant doublures, and silk fly-leaves with both covers, doublures and fly-leaves elaborately inlaid, gold-tooled, and set with fire opals, garnets, chalcedonies and a turquoise, and with clasps jewelled with sapphires and gilt edges, tooled and hand colored.

The design of the whole binding is emblematic in character. In an oblong panel sunk slightly below the surface of the front cover appears a golden orb (suggestive of the Sovereignty of Christ), embossed and richly jewelled with garnets, chalcedonies and a turquoise. This is surmounted by a wreath of thorns (suggestive of the Crucifixion), inlaid in black upon a closely studded gold ground, and is surmounted by a Dove (representing the Holy Spirit), modelled in high relief. In the lower part of the panel is an hour glass, surmounted by a pair of wings, the whole modelled in high relief, and suggestive of the Flight of Time. The background of the panel is decorated with the Vine (symbolical of the Blood of Christ), the leaves of which are inlaid in gold and the grapes in purple, appearing on a closely studded gold background.

This central oblong panel is surrounded by a floral border, showing a decorative treatment of the Privet (suggestive of Everlasting Life), the berries of which are inlaid in red and the whole of the border is inlaid in blue.

The central feature of the back cover is a conventional representation of a Phoenix appearing amidst flames and surrounded by 16 fire opals, and encircled with a wreath of butterflies. This whole device is emblematical

No. 615. Tennyson's "The Lady of Shalott." Jewelled Binding by Sangorski.

of Everlasting Life, Immortality of the Soul, and the Resurrection. It is surrounded by a rose design, the flowers of which are inlaid in white, and the leaves in green and the whole is enclosed by a border of dead rose stalks decoratively arranged and inlaid in purple. The contrasting elements of this design: The living rose, with its vigorous growth and wealth of bloom and the dead entanglement of stalks, is suggestive of Life and Death.

A number of emblematical devices also appear on the front doublure. In the centre appears a Cross inlaid in brown, and with the crown of thorns and the three nails represented, the whole suggesting the Crucifixion. This is enclosed by a border showing a decorative arrangement of peacock feathers (suggestive of vanity and pride), with a Dove in each corner (the Holy Spirit) and White Lilies (Purity) in circular panels inset into the border, this border being enclosed within bands of interlaced strapwork, inlaid in blue. Butterflies, hearts, and a Spiritual Crown are also introduced into the decoration of this doublure.

A similar border encloses the back doublure, but with a winged Scarabeus, emblematical of Eternal Life in each corner. A symbolical device appears in the center, composed of a sword and scales surrounded by Lilies representing Purity and Justice.

The fly-leaves are richly tooled with a diaper design composed of flowers and small hearts.

The panels on the back are decorated with a rose design and with a butterfly and Spiritual Crown, alternately.

SEVEN HUNDRED AND SIXTY-SIX SEPARATE PIECES OF INLAY ARE USED IN THE DECORATION OF THIS BINDING, AND OVER 22,000 DOTS ARE TOOLED IN GOLD ON THE FRONT COVER ALONE.

The designs of both covers and doublures are original, and have never been used before.

594 RICHARDSON (SAMUEL), The Novels of. Complete and Unabridged. *Splendidly illustrated with engraved plates,* PRINTED IN TWO STATES, *one set on Japan paper, and one colored by hand.* 20 volumes. 8vo., bound in red levant morocco, gilt sides and backs, each volume with 9 floral inlays in the corners, doublures and flies of watered-silk, gilt tops, uncut, by STIKEMAN. Printed from type for Subscribers only, by Croscup and Sterling Co., New York, 1901. 20 volumes.

AUTOGRAPH EDITION, No. 2 of only 56 sets upon hand-made paper.

595 ROMAN CONTEMPORAIN. (The Masterpieces of Sand, Daudet, Goncourt, Dumas, Halevy, Gautier, Flaubert, Zola, etc., translated into English.) *Beautifully illustrated with etchings by noted artists.* 20 volumes, crown 8vo., full green morocco, a floral design in gold on front and back covers, backs richly gilt, inside gold borders, gilt tops. (A few of the bindings slightly faded.) Philadelphia: George Barrie & Son, 1900. 20 volumes.

Printed throughout on Japanese vellum; limited to 1,000 sets, this being No. 655.

596 ROOSES (MAX). Dutch Painters of the Nineteenth Century. With Biographical Notices. Translated by F. Knowles. *Illustrated with 6 etchings, 6 photogravure plates, and over 200 other reproductions.* Quarto, three-quarters tan calf, green lettering pieces, gilt top, uncut. London: Sampson, Low, Marston & Co., 1900. 1 volume.

597 ROUSSEAU (JEAN-JACQUES), The Confessions of. Preface by Jules Claretie. *Superbly illustrated by Maurice Leloir with a large number of full-page en-*

gravings, PRINTED IN TWO STATES, *one set on Japan paper, and one on satin, colored by hand, the satin plates within sunk mounts; numerous fine head and tail-pieces.* 6 volumes, Royal 8vo., bound in red levant morocco, the sides and backs gilt-tooled and inlaid with green and blue moroccos, doublures of green levant morocco, gilt tooled, with floral inlays of white and red moroccos, leather joints, flies of green watered-silk, gilt tops, uncut. Philadelphia: Gebbie & Co., 1902. 6 volumes.

ASTRAL EDITION, PRINTED THROUGHOUT ON JAPAN PAPER, and limited to 56 copies, this being No. 12.

598 SAINT-SIMON (DUKE OF). The Memoirs of the Duke of Saint-Simon on the Reign of Louis XIV and the Regency. Translated by Bayle St. John. 3 volumes, 8vo, original cloth, uncut. London: Chatto & Windus, 1876. 3 volumes.

Jewelled Binding, with Miniatures.

599 SCOTT (SIR WALTER). The Lady of the Lake. *Illustrated by numerous engravings on wood from drawings of Birkett Foster and John Gilbert.* 8vo. Luxuriously bound in blue levant morocco, the front cover almost entirely covered with inlays of vari-colored moroccos forming a design of the Scottish Arms and Banners, EMBELLISHED WITH 28 SAPPHIRES AND OTHER PRECIOUS STONES, set within solid gold mounts; borders of blue morocco, upon which is lettered in gold the stanza beginning with:

"When last among its banks I wandered
Through groves that had begun to shed,"

the back cover with a somewhat similar design and center-piece of crossed swords and shield, inlaid in vari-colored moroccos, with borders of blue morocco upon which is lettered in gold the stanza beginning with:

"The mighty minstrel breathes no longer."

gilt back with small inlays of red morocco, gilt edges gauffered to a floral pattern, the petals painted in green and red; the front doublure of green and blue morocco, with small purple and red inlays surrounding a superb Portrait Miniature of SIR WALTER SCOTT, painted by Miss E. B. Currie, within a solid gold setting and a border formed of 12 emeralds, topazes, etc; the back doublure of blue and green morocco, with purple and red inlays and a center design showing Sir Walter's monogram inlaid in red and green morocco, surrounded by 8 emeralds, etc.; flies of brown silk decorated with thistles, by SANGORSKI & SUTCLIFFE. In blue morocco case. Edinburgh: A. & C. Black, 1853. 1 volume.

600 SCOTT (SIR WALTER). Waverley Novels. Connoisseurs' Edition. *Superbly illustrated with hand-colored frontispieces, proof plates, and wood engravings.* 26 volumes, imperial 8vo., bound in full autumn-leaf levant, the sides and backs gold-tooled, with inlays of green morocco in corners, center, and backs, wide inside borders, doublure of white leather, gilt-tooled, gilt edges. New York: G. D. Sproul, 1900. 26 volumes.

CONNOISSEURS' EDITION. No. 5 of only 180 sets, signed by the publisher.

601 SERMON ON THE MOUNT. Beautifully Written Out and Illuminated by Alberto Sangorski. Reproduced by the Graphic Engraving Co. *Printed in gold and colors.* Quarto, full purple suede calf, gilt. London: Chatto & Windus, 1911. 1 volume.

A Unique and Remarkable Set of the Edinburgh Edition of Shakespeare, Superbly Extra-Illustrated and Illuminated by Hand.

602 SHAKESPEARE (WILLIAM). The Works of Shakespeare. EDINBURGH EDITION. Edited by William Ernest Henley. MAGNIFICENTLY EXTRA-ILLUSTRATED AND ILLUMINATED. *Each volume has a hand-colored frontispiece, and is richly embellished throughout with a large number of finely painted initial letters, borders, head and tail-pieces, and other decorations, executed with consummate art, in brilliant colors and burnished gold, after the manner of the ancient manuscripts. The Extra-Illustrations comprise original water-colors depicting the leading characters of Shakespeare's plays; these are full-page in size and are done especially for this set by eminent artists; there are also a large number of colored prints and engravings on wood and steel and copper, many of them being of the greatest rarity; in all, over 5,000 Extra-Illustrations, depicting the Life and Works of the Immortal Bard of Avon.* 40 stately volumes, royal folio, bound in full red levant morocco, Janseniste, with doublures of brown levant morocco; IN THE FRONT DOUBLURE OF EACH VOLUME THERE IS SET A CHARMING AND BEAUTIFUL HAND-PAINTED MINIATURE PORTRAIT of one of the characters figuring in that volume (in all, 40 MINIATURES), within a border of rich gold tooling and under glass; flies of brown watered-silk, gilt tops, uncut. Edinburgh: T. & A. Constable, n. d. 40 volumes.

Unquestionably one of the most sumptuous sets of Shakespeare's works in existence. The admirable Edinburgh Edition printed on fine paper and in large readable type, edited by the noted scholar, W. E. Henley, consisting of 40 volumes (a play to each volume), has been taken as the groundwork for a master effort in extra-illustrating and illumination. Complete sets of plates from old and rare editions of Shakespeare have been combined with rare prints and original drawings, to give the set every possible embellishment; all of the plates have been inlaid to size. In the binding, the finest levant has been utilized, and the hand-painted miniatures in the doublures add to the splendor of the volumes.

SHAKESPEARE (WILLIAM), Complete Works of. Edited by Henry N. Hudson. Harvard Edition. 10 volumes, 12mo., half blue calf, marbled edges. Boston: Ginn, Heath & Co., 1883. 10 volumes.

603 SHAKESPEARE. BOADEN (JAMES). An Inquiry into the Authenticity of Various Pictures and Prints, which, from the Decease of the Poet to our own Times have been offered to the Public as Portraits of Shakespeare, etc. *Engraved Portraits.* Elegantly bound in olive levant morocco, the FRONT COVER ADORNED WITH SEVEN SUPERB MINIATURE PORTRAITS OF THE IMMORTAL SHAKESPEARE, PAINTED BY MISS E. B. CURRIE; each miniature is surrounded by a gilt border and the remaining spaces are decorated with a floral design, tooled in gold; richly gilt-tooled backs, doublures and flies of red watered-silk, gilt tops, uncut, by RIVIERE. In a red morocco pull-off case. London: Robert Triphook, 1824. 1 volume.

(SEE ILLUSTRATION.)

604 SHAKESPEARE. BOYDELL'S SHAKESPEARE GALLERY. A Collection of Prints from Pictures Painted for the Purpose of Illustrating the Dramatic Works of Shakespeare, by the Artists of Great Britain. 100 *superb plates engraved on copper.* 2 volumes, large folio, contemporary red morocco, gilt-tooled (slightly rubbed). London: John & Josiah Boydell, 1803. 2 volumes.

Fine set. The plates are all good impressions, and in clean condition.

605 SHAKESPEARE. DARLEY (F. O. C.). Shakespeare Illustrations. *Thirty Superb Plates, to Illustrate the Works of Shakespeare,* with accompanying text; *the plate of "Macbeth" with the Artist's signature in pencil; each plate in a cut-out mount.* Preserved in a specially made case of grey suéde calf. New York: 1884-86. 1 volume.

No. 143 of a very limited number.

Jewelled Binding, With Miniatures.

606 SHELLEY (PERCY BYSSHE). Posthumous Poems. FIRST EDITION. 8vo., beautifully bound in full blue levant morocco, almost entirely covered with a floral design consisting of green, red, and yellow inlays, with a border inlaid in red morocco, upon which is lettered in gold the first stanza of "The Triumph of Life" beginning with *'Swift as a spirit hastening to his task';* the front cover adorned with ten clusters of grapes, each consisting of 14 TOPAZES set in solid gold mounts, doublures of cream morocco, each with a sunken panel containing an EXQUISITE MINIATURE PORTRAIT OF SHELLEY, painted by Miss E. B. Currie; the Miniature in the front cover shows Shelley at the age of 26, the one in the back cover at the age of 20; each portrait is surrounded with a floral design consisting of 12 PETALS OF TORQUOISES AND RUBIES AND 12 SAPPHIRES; wide border of blue morocco, the whole richly decorated with numerous floral inlays tooled in gold; flies of brown silk, gilt-tooled, the back richly gilt-tooled and inlaid with clusters of grapes done in purple morocco; gilt top, uncut. London: Printed for John and Henry L. Hunt, 1824. In a green levant morocco case. 1 volume.

Bound by Messrs. SANGORSKI & SUTCLIFFE, after designs specially made for this volume. A veritable "Tour de Force" of Bibliopegistic Art.

(SEE ILLUSTRATION.)

607 SMOLLETT (TOBIAS). Complete Works of Smollett. With Introductions by G. H. Maynadier. *Finely illustrated.* 12 volumes, 8vo., half red morocco, gilt backs, gilt tops, uncut. New York: Geo. D. Sproul, 1902. 12 volumes.

LIMITED EDITION. No. 773 of only 1,000 numbered and registered sets.

608 SPORTSMAN'S LIBRARY. Comprising:—Nimrod's The Chase, the Road, and the Turf; Smith's Life of a Fox; Scrope's Art of Deer Stalking; Allen's Sportsman in Ireland; Berkeley's Reminiscences of a Huntsman. *Finely illustrated with colored and plain plates.* 5 volumes, Imperial 8vo., three-quarters red levant morocco, gilt backs, gilt tops, uncut. London: Edwin Arnold, 1896-98. 5 volumes.

Choice set of the Large Paper Edition.

609 STANLEY (HENRY M.). Through the Dark Continent. *With* 10 *maps and* 150 *wood cuts.* 2 volumes, 8vo., half morocco. New York: 1878. 2 volumes.

610 STANTON (EDWIN MCMASTERS), The Autocrat of Rebellion, Emancipation, and Reconstruction. By F. A. Flower. *Splendidly* EXTRA-ILLUSTRATED *and embellished by the insertion of* 115 *portraits, views, etc., and* 39 *autograph letters or documents of personages mentioned in the work.* Thick 8vo., three-quarters blue levant, gilt-panelled back, gilt top, uncut. Akron: Saalfield Pub. Co., 1905. 1 volume.

611 STEVENSON (Robert Louis), Works of. Edinburgh Edition. *Finely illustrated.* 31 volumes, 8vo., three-quarters rose levant morocco, richly gilt backs, gilt tops, uncut. Edinburgh: Printed by T. & A. Constable, 1894-1904. 31 volumes.

Very Rare. No. 334 of only 1035 sets printed.

612 STOTHARD (Thomas), Life of. With Personal Reminiscences. By Mrs. Bray. One volume extended to three, *by the insertion of upwards of 300 engraved examples of this celebrated artist, and including portraits and views of persons and localities mentioned in the work; all neatly inlaid to size where necessary.* Square 8vo., full-mottled calf, richly gilt back, with red lettering pieces, gilt tops, uncut, by Larkin. London: John Murray, 1851. 3 volumes.

613 TAINE (H. A.). History of English Literature. Translated from the French by H. Van Laun. 3 volumes, 8vo., half dark red calf, marbled edges. (One volume slightly damaged.) New York: H. Holt & Co., 1876. 3 volumes.

Magnificent Illuminated Manuscript.

614 TENNYSON (Alfred Lord). Some Poems by Alfred Lord Tennyson. Manuscript Executed by Messrs. Sangorski & Sutcliffe.

For more than 40 years Tennyson remained at the head of modern poetry. All subjects in his time he has touched in a poetical and enlightened manner. His feeling for nature is accurate, loving and of wide range. His human sympathy appeals to everyone; he makes true song and has excelled in pure Idyll. In lyrical measures he is effective and original. These selections of his poetry are written out on vellum and richly illuminated in a manner affording a fitting tribute to the great Poet of the Victorian era.

These poems selected are "THE DAY DREAM," "SIR GALAHAD," and "LADY CLARE," and comprise 52 illuminated pages, all of which are illustrated with miniatures. These miniatures have been specially composed for this book and are entirely original. The "DAY DREAM" in particular affords splendid scope for the imagination of the artist. The Sleeping Palace is decoratively depicted in an initial miniature, rich in color, with delicately painted marble steps and pillars, with the "peacock asleep in its laurel bower" and the still fountain in the background.

"THE SLEEPING BEAUTY" is next illustrated. In these three verses we have the perfect expression of Tennyson's lyrical power. His artistic shaping of verse charms the ear with the delicate cadence of lines which are full of wondrous beauty and color. The panel miniature painting is illustrative of:

"She sleeps: her breathings are not heard
In palace chambers far apart.
The fragrant tresses are not stirr'd
That lie upon her charmed heart."

The next miniature represents the arrival of the Prince, illustrative of the following lines:

"He travels far from other skies—
His mantle glitters on the rocks—
A fairy Prince, with joyful eyes,
And lighter-footed than the fox."

No. 620. Thomson's "The Seasons." Cosway Binding.

"The Revival" opens with a beautiful panel picture of the awakened king seated at the banquet board, interpreted by the lines:

"And last with these the king awoke
And in his chair himself uprear'd
And yawned, and rubb'd his face, and spoke
'By holy rood, a joyful beard'
How say you? We have slept my lords."

The concluding miniature of this poem represents "The Departure," a panel picture of an imaginative landscape showing the Prince and Princess leaving the Palace; painted with a depth of tender expression.

"And on her lover's arm she leant
And round her waist she felt it fold
And far across the hills they went
In that new world which is the old."

The poem "SIR GALAHAD" is illustrated by a full-page miniature painting of the Knight riding to combat, armour clad, and lance in hand, gorgeously apparelled with the plumes upon his helm flying in the breeze, illustrating the splendor and power of these lines:

"My good blade carves the casques of men,
My tough lance thrusteth sure,
My strength is as the strength of ten,
Because my heart is pure."

"LADY CLARE" is a lyrical poem, simple in its lines, and is illustrated by a large oval miniature painting illustrating the following lines:

"It was the time when lilies blow,
And clouds are highest up in air,
Lord Ronald brought a lily-white doe
To give his cousin, Lady Clare."

The book is bound in green levant morocco, with leather joints, buff colored doublures and brown levant fly-leaves and with covers, doublures and fly-leaves elaborately inlaid and gold-tooled and embellished with 280 jewels. These comprise:

20 diamonds.	12 sapphires.
51 topazes.	1 small sapphire.
80 garnets.	27 amethysts.
20 marquise garnets.	16 fire opals.
31 green chalcedonies.	4 Australian opals.
8 pale blue chalcedonies and 5 rubies.	5 pearls.

Two thousand and seven hundred inlays are employed in the decoration of this binding. The designs have been specially prepared for the book, are entirely original and will not be used again. They are symbolical in character. An endeavor has been made to suggest in a subtle manner the three poems in the book.

The dominant feature of the front cover is a symbolism of the Holy Grail; this is surrounded by lilies, each occupying the remainder of the panel. The flowers are slightly modelled in relief and suggest the purity of "THE QUEST." They also remind one of the lines in "LADY CLARE":

"It was the time when lilies blow."

The Sleeping Palace is dedicated to "LADY CLARE," Goddess of flowers and of spring. This is suggested by the richly colored floral design that occupies the central portion of the back cover. Floral borders inlaid and closely stopped in surround these panels on each cover.

The decoration of the doublures is depicted by the Poem "THE SLEEPING PALACE." The front one represents the Palace asleep and the back one "The Awakening." In an oval panel sunk slightly below ihe surface, the Sleeping Palace is suggested by *"the peacock asleep in its laurel bower,"* the suggestion of the still fountain and the garden overgrown with bramble. The Peacock is richly jewelled, the crest being formed by pearls, the eye by a ruby, and topazes represent the eyes of the feathers in the tail.

In the back doublure is a suggestion of the Palace awake, birds are singing amongst the foliage, bees and butterflies add to the scene of animation and the fountain is seen playing. Both of these panels are surrounded by richly inlaid foliage.

Flowers ornament both fly-leaves, the monogram of the Poet occupies the center of the front one surrounded by the laurel wreath, and a foliated heart the center of the back fly-leaf.

Work on this book was started in the early part of 1912 and completed the 31st day of March, 1914.

(See Illustration.)

Illuminated Manuscript, in Rich Jewelled and Inlaid Binding.

615 TENNYSON (Alfred, Lord). "The Lady of Shalott." Manuscript Executed by Messrs. Sangorski & Sutcliffe. 1 volume.

The whole of this beautiful poem is written out and elaborately illuminated on 23 pages of pure vellum embellished throughout with charming Miniatures, entire Borders, and Illuminated Capitals delicately designed and very finely executed. Each page is beautifully decorated, the writing being within borders representing different styles of treatment, while in some borders appear very dainty Miniatures, and the Capitals are heightened with solid gold, the whole being most magnificently executed, and surpassing in effect some of the finest and most costly examples of the 14th and 15th Century Illuminated Manuscripts.

There are two magnificent large full page miniatures (size 8 inches by 5½ inches) in brilliant colors and exquisite beauty, portraying Towered Camelot, the Magic Web and mirror clear, The Knight in shining armor "Sir Lancelot."

"Helmet and the Helmet Feather
Burn'd like one flame together
As he rode down to Camelot." *Etc.*

The second large miniature depicts the lovely Lady of Shalott floating in her stately barge past Tower and Wharf and lighted Palace near.

"Silent into Camelot.
God in His mercy lend her Grace
The Lady of Shalott." *Etc.*

This beautiful poem was written by Lord Tennyson in 1832, and in it he allows his fancy to run free amidst scenes of exquisite beauty; it is a spirit akin

to that which gave us the "Mid-Summers Night's Dream" and in which the life of Nature and Man are interwoven with the passionate power of his early work.

The Manuscript is bound in light blue levant morocco, leather joints, brown levant doublures and fly leaves, and with covers, doublures and fly leaves elaborately inlaid, gold-tooled and set with 152 jewels. The design of the binding is floral in character, the covers being divided into panels of interesting shapes and filled with a conventional treatment of a variety of flowers. The jewels which are used in the decoration of this binding are:—Marquise Garnets, Chalcedonies, Turquoises, Pearls and a large Mexican fire Opal, and nearly 1,000 separate pieces of inlay of various colored leathers, are used in the decoration. Both the decoration of the book and binding are original, and will not be duplicated.

The illumination, writing and binding is the work of the famous firm of Illuminators and Binders, Messrs. Sangorski & Sutcliffe, and represents from every point a most magnificent specimen of each art embodied in this most beautiful book.

(See Illustration on Page 97.)

Tennyson's "The Princess," in a Jewelled Binding.

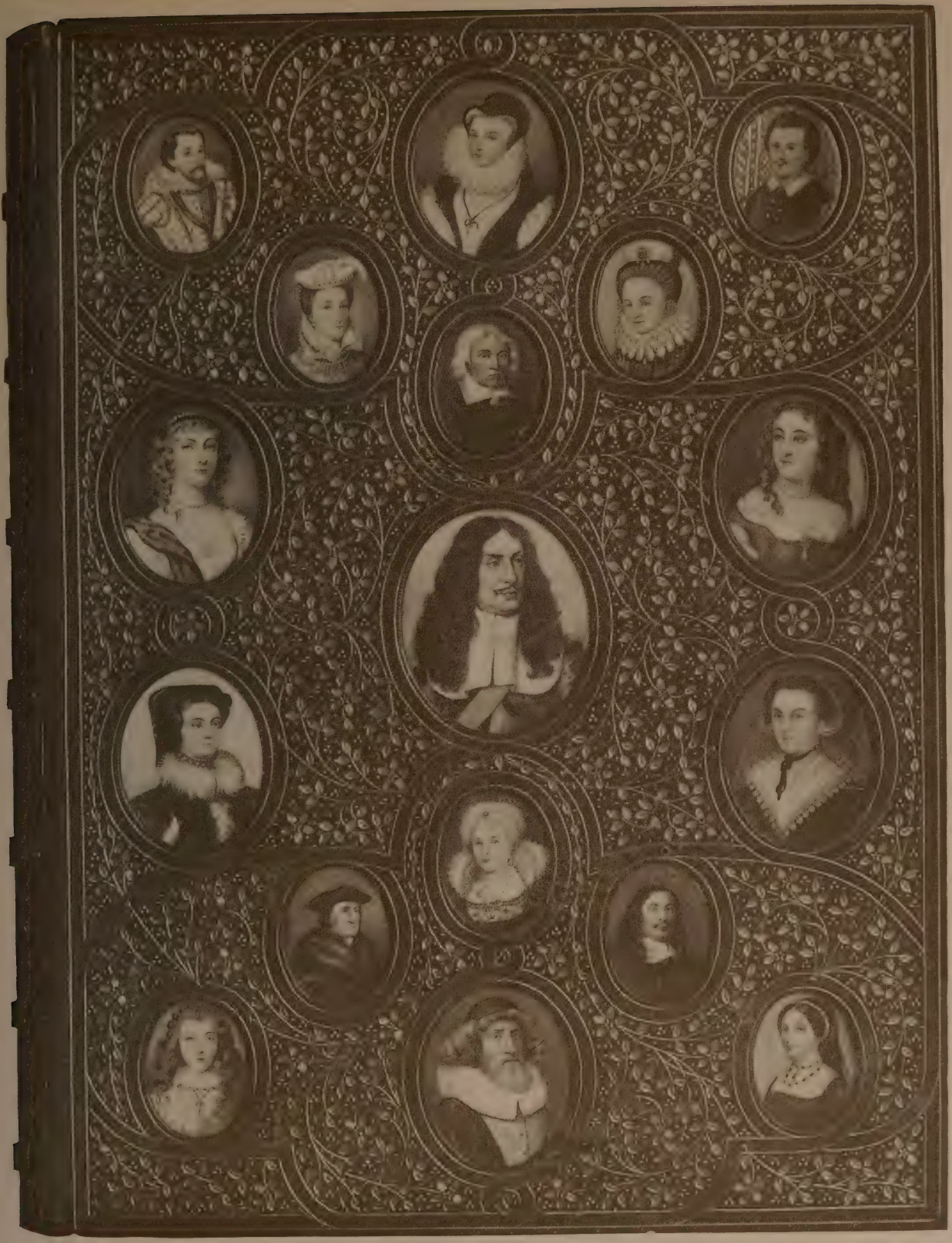
616 TENNYSON (Alfred, Lord). The Princess. First Edition, *with the illustrations by Daniel Maclise.* Square 8vo., superbly bound by Sangorski & Sutcliffe in blue levant morocco, with leather joints, levant morocco doublures and fly-leaves, the whole elaborately inlaid and gold-tooled. The center feature of the front cover is a circular ornament of gold ground with the Monogram of the Poet inlaid in blue morocco, surrounded by 16 emeralds, in gold settings; the remaining spaces richly inlaid with floral designs in green and purple morroccos, interlaced bands of red and green morroccos, the center tooled with diamond-shaped figures. The back cover is of a similar design, elaborately tooled in gold and inlaid with morroccos of different shades. The doublures of green and brown levant morroccos, the first with a sunken center panel containing a lovely Miniature Portrait of Tennyson, *painted by Miss Currie,* surrounded by a border set with 10 emeralds in solid gold settings; the doublure of the back cover similarly decorated with floral inlays and richly gold-tooled, flies of brown watered-silk, gilt edges, by Sangorski and Sutcliffe. In morocco case. London, 1860. 1 volume.

617 TENNYSON. Napier (G. G.). The Homes and Haunts of Tennyson, Poet Laureate. *Beautifully illustrated with engraved plates.* 8vo., three-quarters olive levant morocco, gilt back, gilt top, uncut. New York: Macmillan & Co., 1892. 1 volume.

Limited to 300 copies, printed throughout on Japan paper.

618 TENNYSON (Alfred, Lord). A Memoir. By His Son. *Splendidly extra-illustrated by the insertion of 84 choice engravings, consisting of portraits, views, etc., mentioned in the work; and an autograph signature of the poet,* 4 volumes, 8vo, three-quarters olive levant morocco, gilt tops, uncut. New York: Macmillan Co., 1897. 4 volumes.

619 THACKERAY (W. M.), Complete Works of. Edition Unique. *Profusely illustrated with plates printed on India paper, specially prepared for this edition.* 52 volumes, Imperial 8vo, bound in green levant morocco, gilt-tooled sides and



No. 631. Williamson's History of Portrait Miniatures. 2 vols., in Cosway Bindings.

backs, wide inside borders gilt-tooled, leather joints, gilt tops, uncut. New York: G. P. Putnam's Sons, n. d. 52 volumes.

This is Smith, Elder & Co.'s Edition de Luxe in 26 volumes, extended to 52 volumes, with specially printed titles bearing the Putnam imprint.

620 THOMSON (JAMES). The Seasons. *With Engraved Illustrations from Designs Drawn on Wood, by John Bell, C. W. Cope, Thomas Creswick, and other Artists.* 8vo, beautifully bound in blue levant morocco; on the front and back covers are inserted TWO CHARMING MINIATURES of the THREE GRACES, exquisitely painted by Miss E. B. Currie, the remaining spaces filled in with a floral design richly gilt-tooled, doublures and flies of green watered-silk, gilt top, uncut, by RIVIERE. In a green morocco pull-off case. London: Longmans, 1847. 1 volume.

Charming example of "Cosway Binding."

(SEE ILLUSTRATION ON PAGE 103.)

Tissot's Superbly Illustrated Bible.

621 SAINTE BIBLE, LA. Comprising: Ancient Testament, 2 volumes; La Vie de Notre Seigneur Jesus Christ, 2 volumes; together, 4 volumes. *Superbly illustrated, with 565 colored plates, many of them full-page, designed by J.-James Tissot.* Large quarto, bound in brown levant morocco, each volume with a sunken panel on the front cover, with the figure of Our Lord (on the Old Testament, that of Moses) worked in brown leather relief, perpendicular blind-tooled bands, the backs with heavily raised bands, double lettering pieces of yellow morocco; doublures of brown and yellow levant, gilt tooled, flies of green watered-silk, gilt edges, by PAGNANT. Paris and Tours, 1896-1904. 4 volumes.

Of the Old Testament, only 600 copies have been printed, this copy being No. 155. The New Testament is No. 658 of an edition of 1000 copies.

622 TREASURES AND MASTERPIECES OF ART at the Paris Universal Exposition. Descriptive Text by Gaston Migeon. With an Introduction by Emile Molinier. *Superbly illustrated with upwards of 150 full-page plates in colors, and photogravures, of Portraits. Paintings, Furniture, Objects of Art, etc.* 3 volumes, folio, full brown levant morocco, doublures of blue levant morocco, with floral inlays of red morocco, brocade flies, gilt tops, uncut. Paris: Goupil & Co., n. d. 3 volumes.

UNIQUE EDITION. No. 144 of only 250 sets issued.

623 TORTOISE SHELL BINDING. El Officio del Domingo. Narrow 8vo, BOUND IN TORTOISE SHELL, the front cover with silver chasing decorations, gilt edges, silver clasps. Tornai (Belgica): Sociedad de San Juan Evangelista, n. d. 1 volume.

A curious and pretty example of printing and binding.

624 UNIVERSAL ANTHOLOGY. Edited by Richard Garnett and others. *Splendidly illustrated with photogravures on Japan paper.* 33 volumes, large 8vo, bound in red morocco, gilt-tooled sides and backs, gilt tops, uncut. London: The Clarke Co., 1899. 1 volume.

Author's Autograph Edition, No. 29 of only 100 sets issued.

625 WALLACK (Lester). Memories of Fifty Years. With an Introduction by Lawrence Hutton. *Numerous fine portraits.* 8vo, half calf, gilt top, uncut. New York: Charles Scribner's Sons, 1889. 1 volume.
No. 218 of only 500 copies issued.

626 WEBSTER (Daniel), Life of. By George Ticknor Curtis. *Engraved portraits.* 2 volumes, 8vo., stamped morocco, gilt edges. New York, 1870. 2 volumes.

627 WHITELAW (Alex.) The Book of Scottish Song: Collected and Illustrated with Historical and Critical Notices, etc. *Frontispiece and Title engraved on steel.* 12mo, bound in full blue levant morocco, the front cover adorned with a miniature portrait of Robert Burns, the back cover with a Miniature depicting Scotch Farm Cottages, with three figures in the foreground; front and back covers with a border inlay of red morocco, the Miniatures being surrounded by a border of green morocco, gilt-tooled with a design of thistles and other emblematical figures, the whole richly gilt-tooled, inlaid backs of red morocco, tooled in gold; doublures and flies of cream-colored watered-silk, gilt edges, by Riviere. Edinburgh: Blackie & Son, 1851. 1 volume.

628 WHITELAW (Alex). The Book of Scottish Ballads, Collected and Illustrated with Historical and Critical Notices. *Frontispiece and Title engraved on steel.* 12mo, bound in a similar style as the item described above, except that the two miniatures represent Sir Walter Scott, and a River Scene. Edinburgh: Blackie & Son, 1845. 1 volume.

629 WHITMAN (Walt), Complete Writings of. Issued under the Editorial Supervision of his Literary Executors, Richard M. Bucke, T. B. Harned, and Horace Traubel. With Biographical and Critical Material prepared by Prof. O. L. Triggs. *Numerous fine portraits and facsimiles, the portraits* printed in three states. 10 volumes, Impl. 8vo., bound in green levant morocco, gilt sides and backs, with center inlay of green, red, and white moroccos, wide inside borders, doublures of red velvet, gilt tops, uncut. New York: G. P. Putnam's Sons, 1902. 10 volumes.
Author's Autograph Edition, printed throughout on Japan Vellum Paper. Limited to 10 sets, this set being No. 1, signed by the Publisher. With a one-page Autograph Letter, signed "W. W." inserted, and a sworn statement of Jeanette L. Gilder certifying to the genuineness of the letter.

630 WILDE (Oscar.) Salome. A Tragedy in One Act: Translated from the French of Oscar Wilde. Pictured by Aubrey Beardsley. First Edition. *With 10 full-page illustrations by Aubrey Beardsley.* 8vo, bound in blue levant morocco, the sides almost entirely covered with an elaborate floral design consisting of vari-colored morocco inlays, richly gilt tooled; doublures of white leather upon which are repeated Beardsley's designs "The Woman in the Moon," and "The Stomach Dance," worked in black upon white leather, wide borders of blue morocco, gilt-tooled; the original cloth covers and the publisher's advertisements bound in at the end, gilt top, uncut. By Riviere. In green morocco case. London: Elkin Mathews and John Lane, 1894. 1 volume.

631 WILLIAMSON (George C.). The History of Portrait Miniatures. *Superbly illustrated with 35 hand-colored plates and 104 full-page collotype reproductions.* 2 volumes, Folio, Sumptuously bound in full red levant morocco, the

Front and Back of the Volumes Embellished by the Insertion of SIXTY-EIGHT Lovely Miniature Paintings, by Miss E. B. Currie, the intervening spaces filled with gold-tooled leaf sprays, doublures and flies of dark green watered-silk, gilt tops, uncut, by Riviere. London: George Bell and Sons, 1904. Each volume in a green levant morocco pull-off case. 2 volumes.

A truly magnificent work, in a luxurious binding. Among the subjects chosen by Miss Currie for the embellishment of the bindings are: James I, after Oliver; Queen Anne, after Hilliard; Robert Dudley, after Hilliard; Anne Carr, after S. Cooper; Charles II, after S. Cooper; Miss Berry, after Cosway; the Duke of Rutland, after Cosway; Duchess of Devonshire, after Plimer; Miss Sutherland, after Englehart, and fifty-nine other Celebrities painted by the foremost Miniaturists and described in Mr. Williamson's monumental work.

(See Illustration on Page 107.)

632 WINTER (William). Old Friends. Being Literary Recollections of Other Days. *Illustrated.* 8vo, three-quarters red levant morocco, gilt top, uncut. New York: Moffat, Yard & Co., 1909. 1 volume.

633 WISE (John S.). Recollections of Thirteen Presidents. *Splendidly* Extra-Illustrated *by the insertion of* 51 *engraved portraits and views, and* 48 *autograph letters or signatures of persons mentioned in the work.* Thick 8vo, half blue levant morocco, gilt back, gilt top, uncut. New York: Doubleday, Page & Co., 1906. 1 volume.

634 WOOD (J. G.). Wood's Animal Kingdom. *Illustrated with about* 500 *wood engravings by the Dalziels.* Royal 8vo, half calf, marbled edges. London: H. A. Brown & Co., 1870. 1 volume.

635 WOODWARD (G. M.). Eccentric Excursions; or, Literary and Pictorial Sketches of Countenance, Character, and Country, in Different Parts of England and Wales. Interspersed with Curious Anecdotes. *Embellished with upwards of* 100 *Characteristic and Illustrative Prints.* Quarto, polished calf, gilt back and edges. London: Allen & Co., 1807. 1 volume.

636 WORLD'S GREAT CLASSICS, THE. Julian Hawthorne, Managing Editor. *With photogravure portraits on Japan paper.* 40 volumes, large 8vo., three-quarters morocco, gilt tops, uncut. New York: Colonial Press, 1900. 40 volumes.

Editors' and Artists' Edition, limited to 1,000 copies and signed by the editor, this copy being No. 211.

637 WRAXALL (Sir Nathaniel W.). Historical and Posthumous Memoirs, 1772-1784. Edited, with Notes and Additional Chapters from the Author's Unpublished MS., by Henry B. Wheatley. *Numerous engraved portraits.* 5 vols., 8vo., cloth. New York: Scribner & Welford, 1884. 5 volumes.

638 MISCELLANEOUS BOOKS 144 volumes.

No. 566. Milton's L'Allegro, Illuminated by Sangorski.

FIFTH SESSION

Wednesday Afternoon, April 19th, 1916, at 2:30 o'Clock

FURNITURE, RUGS, DRAPERIES, SMALL BRIC-A-BRAC, AND PAINTINGS

639 PAIR OF IMARI JAPANESE VASES, figure and floral decoration.
Height, 18 *inches*

640 TERRA COTTA DOG. Fox Terrier.
Height, 19 *inches*

641 JAPANESE GLOBULAR-SHAPED VASE.
Height, 14 *inches*

642 VERNIS MARTIN WORK TABLE. Hand-painted figure panels, ormolu mounts.

643 TWO PHOTO-ENGRAVINGS OF ADMIRAL DEWEY AND GENERAL GRANT. In gilt frames.

644 JAPANESE MARAIBO VASE. Floral decoration.
Height, 23 *inches*

645 JAPANESE IMARI LAMP VASE, with bronze mounts, raised gilt and enamel figure and floral decoration.
Height, 23 *inches*

646 TWO GILT FRAME COLORED PRINTS. Figure subjects.

647 TWO SILVER BRONZE FIGURES, "Cupids," by L. Kley, on red marble base.
Height, 9 *inches*

648 WEDGWOOD ROSE JAR, with pierced cover. Floral decoration.

649 THREE ASSORTED VASES.

650 JAPANESE CARVED WOOD TRAY. Floral decoration.
Length, 19 *inches*

651 GILT FRAME PRINT, "Mother and Child."

652 TWO FRENCH PORCELAIN VASES AND COVERS. Floral panels.
Height, 10½ *inches*

653 TWO CARVED AND GILT TABOURETS, claw feet.
Height, 25½ *inches*

654 CARVED BLACK TEAKWOOD TABOURET, inlaid red mottled marble top.
Height, 14 *inches*

655 PERSIAN TABLE MAT, silk and gold embroidered.

656 TWO FRENCH BISQUE FIGURES.
Height, 15 *inches*

657 GILT BRONZE GOAT INKWELL (damaged).

658 TWO TEPLITZ THREE-LIGHT CANDELABRA, figure base.
Height, 14 *inches*

659 TWO SILVER BRONZE GROTESQUE FIGURES OF "BOYS," on red mottled marble base.
Height, 11 *inches*

660 CHINESE BLUE AND WHITE GINGER JAR. Floral decoration.
Height, 7 *inches*

661 TWO TERRA COTTA PITCHER VASES, figure decoration.
Height, 8½ *inches*

662 PARIAN MARBLE GROUP OF TWO FIGURES.
Height, 8½ *inches*

663 SIX PIECES OF BRIC-A-BRAC.

664 OIL PAINTING, "On the Beach," by M. Etienne. In gilt scroll frame.
Height, 4 *inches;* 6x8 *inches*

665 OIL PAINTING INTERIOR SCENE of "Early Dutch School" Gilt Frame and ebonized shutter box.
Size, 2½x3 *inches*

666 OIL PAINTING, "Head of a Girl," Stiepevitch, in 3½-inch gilt scroll frame.
Size, 8x6 *inches*

667 FOUR SMALL PIECES of BRIC-A-BRAC.

668 TWO TERRA COTTA PITCHER VASES.

669 GILT BRONZE GROUP, "Puppies."

670 COMPOSITION AND GILT WOOD FLOWER STAND, with cane panels and metal inner dish.
Height, 39 *inches*

671 VERNIS-MARTIN SEWING STAND. Figure decoration and ormolu mounts.

672 CARVED TEAKWOOD TABOURET, mottled marble inlaid top.
Height, 15½ *inches*

673 THREE PAIRS OF ASSORTED WINDOW DRAPERIES.

674 CARVED TEAKWOOD STAND, inlaid red mottled marble top.
Height, 30 *inches*

675 TWO WATER COLORS, panels, in oak and ebonized frames.

676 OIL PAINTING. "Head of Cow," by H. Marx.
Size, 9½x7½ *inches*

677 OIL PAINTING. "The Fencer," by G. Casin.
Size, 7½x9½ *inches*

678 HUNGARIAN VASE, pierced top floral decoration.

679 BRASS-MOUNTED ARGAND BURNER, with opaque glass shade.

680 TWO JAPANESE ANTIMONY INLAID TRINKET BOXES.

681 JAPANESE BRONZE OIL LAMP, raised dragon decoration with etched red glass shade.

682 BRONZE POLAR BEAR, on artificial ice, crystal base, and one Bronze Two-Piece Dog Inkwell.

683 ONYX MANTLE CLOCK, ormolu mount.
Height, 10 *inches*

684 BRONZE STAND, surmounted with two gilt bronze doves.
Height, 17 *inches*

685 CARVED AND GILT BLACK WALNUT PICTURE EASEL.

686 CARVED AND GILT WOOD PICTURE EASEL.

687 LARGE CARVED TEAKWOOD TABOURET, with red marble inlaid top and lower shelf.
Height, 32½ *inches*

688 LARGE BLACK WALNUT INLAID CORNER CABINET, with glass sides and door.
Height, 48 *inches*

689 CARVED AND GILT WOOD ROUND TOP CENTRE TABLE, inlaid with onyx; fluted tapering legs.
Diameter, 23½ *inches*

690 CARVED OBLONG TEAKWOOD STAND.
Length, 40 *inches*

691 MAHOGANY AND MARQUETRY INLAID ROCKER, ladder back.

692 MAHOGANY SPINDLE BACK ROCKER, saddle seat.

693 CARVED TEAKWOOD SQUARE TOP TABOURET.
Diameter, 16 *inches*

694 OIL PAINTING, "Conversation," by E. Benassit. In 3½-inch gilt scroll frame.
Size, 10x8 *inches*

695 OIL PAINTING, "The Cavalier," by L. Perrey. In 3½-inch gilt scroll frame.
Size, 13½x8 *inches*

696 OIL PAINTING, "Feeding the Chickens," by W. Morgan. In 3½-inch fluted gilt frame.

697 OIL PAINTING, "Admiration," by Rosati. In 2-inch gilt frame and plush lined shadow box.

698 OIL PAINTING, "The Swordsman," by T. Ballouin. In 4½-inch gilt fluted frame.
Size, 8x6 *inches*

699 CARVED AND STAINWOOD OCTAGONAL-SHAPED TABOURET.

700 CUT GLASS CLARET PITCHER. Cut glass and sterling silver mounted.
Height, 11½ *inches*

701 BRONZE BAS-RELIEF TENIERS, Figure Subject.
Diameter, 10 *inches*

702 TWO CHINESE PORCELAIN PLAQUES, figure decoration.
Diameter, 9 *inches*

703 COMPOSITION AND GILT WOOD CANE HOLDER.

704 LARGE CARVED TEAKWOOD STAND, with mottled red marble inlaid top, lower shelf.
Height, 32 *inches*

705 FLORAL TAPESTRY UPHOLSTERED OTTOMAN.

706 MAHOGANY CIRCLE BACK ARM CHAIR, floral tapestry, upholstered seat and back.

707 CARVED MAHOGANY EMPIRE HIGH BACK ARM CHAIR, floral tapestry upholstered slip seat.

708 CARVED MAHOGANY ARM CHAIR, figure arm support and back upholstered in figured cut velvet.

709 OIL PAINTING, "Mother and Child," by De Vries; 3½-inch gilt scroll frame.
Size, 9½x7 *inches*

710 COLOR PRINT, figure subject, gilt frame.

711 OIL PAINTING, "Girl in Red," by Marie Brooks. In 5-inch ebonized frame.
Size, 12x6 *inches*

712 OIL PAINTING, Venetian scene, by L. Kinslos. In 3-inch gilt scroll frame.
Size, 8x3 *inches*

713 QUARTERED OAK SIDEBOARD, cabinet and mirror top; four small drawers and two single door compartments.

714 OAK SQUARE TOP EXTENSION TABLE, with leaves.
54 inches

715 QUARTERED OAK CORNER CLOSET, with double glass doors and shelves.

716 OAK CHINA CLOSET, single glass door, spiral columns and adjustable shelves.

717 SET OF SIX DINING ROOM CHAIRS, quartered oak and embossed leather seats.

718 QUARTERED OAK SIDE TABLE, with single drawer and lower shelf.

719 EBONY CORNER CABINET, with glass door and sides.

720 ONYX CENTRE TABLE, with lower shelves, heavy chiseled gilt bronze mounts.
Length, 34 inches

721 CARVED AND GILT WOOD SIDE CHAIR, floral silk tapestry upholstered seat.

722 CARVED MAHOGANY EMPIRE ARM CHAIR, ormolu mounts, floral tapestry upholstered seat and back.

723 SILK FLORAL TAPESTRY DOWN SOFA CUSHION.

724 OIL PAINTING, "Head of a Bull," by H. Marx. In 3½-inch gilt scroll frame.
Size, 9½x7½ inches

725 OIL PAINTING, "Ideal Head;" not signed.
9½x7½ inches in 3½-inch gilt frame

726 OIL PAINTING, "Dancer," by Savini.
8x5 inches in 4-inch gilt frame

727 OIL PAINTING, "Landscape," P. V. Berry.
6x8 inches in 4-inch gilt scroll frame

728 TWO WATER COLORS, "Landscapes."
10x7 *inches in narrow gilt frames*

729 ONE CARVED TEAKWOOD STAND, with red mottled marble top.
9x15 *inches*

730 ONE MAHOGANY MUSIC CABINET, inlaid with vari-colored woods, mottled marble top, ormolu mountings.

731 FIVE PIECES OF ASSORTED RED PLUSH DRAPERIES.

732 TWO YELLOW SILK PLUSH AND GILT BULLION EMBROIDERED TABLE SCARFS.

733 ONE PAIR OF FLORAL SILK TAPESTRY PORTIERES.

734 TWO PAIRS OF YELLOW SILK FLORAL TAPESTRY PORTIERES.

735 ONE JAPANESE BLUE AND WHITE PORCELAIN JARDINIERE.
Diameter, 18½ *inches*

736 ONE PAIR MOUNTED ANTLERS, on wood panels.

737 ONE JAPANESE CLOISONNE PLAQUE, landscape decoration.
Diameter, 12 *inches*

738 ONE WHITE MARBLE AND BRONZE MOUNTED TWO BOTTLE INK STAND AND PEN TRAY TO MATCH.

739 ONE DRESDEN URN SHAPED PEDESTAL VASE, hand-painted figure and floral panels, with green, red and gilt decoration.
Height, 14 *inches*

740 BRASS CRAB CUSPIDOR.

741 ONE JAPANESE BLUE AND WHITE PORCELAIN BANQUET LAMP, with frosted glass globe.

742 THREE ASSORTED PORCELAIN PLAQUES.

743 TWO OIL PAINTINGS, Marine Scenes, by Marceau.
19½x5½ *inches in 2-inch gilt frames*

744 GOLD CURIO CABINET, mirror back, crystal shelves, glass sides and single glass door.
Dimensions, 20½x17½x68 *inches high*

745 TWO SMALL GOLD CURIO CABINETS, mirror back and crystal shelves, glass sides and single door.
Dimensions, 19½x14½x57 *inches high*

746 CARVED MAHOGANY BOOKCASE, double glass doors and adjustable shelves, fluted front columns.
Dimensions, 15x48x76 *inches high*

747 MAHOGANY DOUBLE DOOR BOOKCASE, fluted pillar front, one large drawer, carved claw feet.
Dimensions, 19½x52x82 *inches high*

748 CARVED MAHOGANY BOOKCASE, double lattice glass doors, adjustable shelves, carved columns and claw feet.
Dimensions, 44x23x42 *inches high*

749 CARVED MAHOGANY BOOKCASE, double lattice glass doors, adjustable shelves, carved columns and claw feet.
Dimensions, 44x23x42 *inches high*

750 WATER COLOR, "The Rug Mart," by F. J. Seguimo, after "Gerome."
Size, 20x36 *inches, in* 3½*-inch gilt frame*

751 OIL PAINTING, "The Bather," by L. Rossi.
22x15 *inches in* 4*-inch gilt frame*

752 OIL PAINTING, "Currents," by Brunet Neuville.
16x10½ *inches, in* 5*-inch gold floral frame*

753 GREEN ONYX CENTRE TABLE, gilt bronze mounted.
32 *inches long*

754 ONE CARVED AND GILT ROSEWOOD INLAID WARDROBE, double door.

755 SQUARE TOP CARVED TEAKWOOD STAND, with lower shelf.
Diameter, 16 *inches*

756 CARVED AND GILT MAHOGANY DIVAN, upholstered in floral silk tapestry.

757 FLORAL SILK TAPESTRY UPHOLSTERED OTTOMAN, with tasseled fringe.

758 REPOUSSE BRASS FRAME HANGING MIRROR.
50 *inches in length*

759 THREE PIECES YELLOW SILK EMBROIDERED WINDOW DRAPERIES.

760 ONE PAIR YELLOW SILK EMBROIDERED WINDOW DRAPERIES.

761 ONE PAIR YELLOW SILK EMBROIDERED WINDOW DRAPERIES.

762 TWO RED SILK PLUSH AND EMBROIDERED SCARFS.

763 TWO YELLOW PLUSH AND GILT EMBROIDERED LAMBREQUINS.

764 FIVE PIECES EMBROIDERED SILK BROCADE.

765 TWELVE PIECES EMBROIDERED RED SILK BROCADE.

766 TWO PAIRS YELLOW SILK AND FLORAL EMBROIDERED WINDOW DRAPERIES.

767 ONE PAIR YELLOW SILK AND FLORAL EMBROIDERED WINDOW DRAPERIES.

768 WATER COLOR, "Proposal," by G. Campi.
17x12 *inches in gilt scroll frame*

769 OIL PAINTING, "Peasant Boy," by V. Demont Breton.
13x13 *inches in gilt scroll frame*

770 OIL PAINTING, "Woodland," by Martinul.
14x8½ *inches in 4½-inch gilt scroll frame*

771 WATER COLOR, "Italian Boy," by Lari.
18x11½ *inches in 4½-inch gilt frame*

772 ROSEWOOD AND MARQUETRY INLAID PARLOR CABINET, single door compartment, hand chiseled, gilt bronze mounts, red mottled marble top.
Dimensions, 50x17x44 *inches high*

773 CARVED AND GILT WOOD LIBRARY TABLE, with mottled onyx top.
50x31x34 *inches high*

774 TWO-FOLD AND EMBOSSED LEATHER SCREEN, hand-tooled and gilt.
Height, 72 *inches*

775 ADJUSTABLE SOLID BRASS BOOK STAND.

776 MAHOGANY BOOK STAND, three shelves, mottled top, gilt ormolu mountings.

Height, 36 *inches*

777 FRENCH CARVED AND GILT RECEPTION SUITE, upholstered in floral silk tapestry, consisting of one divan, one arm and one side chair.

778 FRENCH CARVED AND GILT HIGH BACK WING ARM CHAIR, upholstered in floral silk tapestry, loose cushion seat.

779 DOWN SOFA CUSHION, colored floral silk tapestry.

780 MAHOGANY LIBRARY TABLE, hand-carved winged-dragon supports and two small drawers.

Dimensions, 54x36x30 *inches high*

781 WROUGHT BRASS AND ONYX STAND.

Height, 22 *inches*

782 MAHOGANY AND FLORAL TAPESTRY UPHOLSTERED ROCKER.

783 CARVED OAK HALL STAND, bevel plate mirror, box seat.

Dimensions, 50x90 *inches high*

784 COLONIAL MAHOGANY ROUND TOP CENTRE TABLE, pedestal base, carved claw feet.

Diameter, 30 *inches*

785 BLACK WALNUT INLAID FOLDING-TOP CARD TABLE.

786 CARVED AND GILT WOOD ARM CHAIR, figured tapestry, upholstered seat and back.

787 CHINESE CHIPPENDALE CARVED AND GILT WOOD PARLOR CABINET, figures and flowers in relief, glass sides and door with plate glass shelves.

Dimensions, 34x12x84 *inches high*

788 CHINESE CHIPPENDALE CARVED AND GILT WOOD PARLOR CABINET, figures and flowers in relief, glass sides and door with plate glass shelves.

789 ANATOLIAN RUG.

Size, 3 *ft.* 0 *in.* x 1 *ft.* 10 *in.*

Ernstthal 7.00

790 BERGAMA MAT.

Size, 3 *ft.* 8 *in.* x 2 *ft.* 9 *in.*

Quistgaard 2.00

791 KARABAGH RUG. Four diamond-shaped connecting center medallions, with nine-inch three-stripped figured border. Colors: blue, green, ivory white, red predominating.

Size, 3 *ft.* 8 *in.* x 2 *ft.* 9 *in.*

Meek 21.00

792 SHERVAN PRAYER RUG. All-over small figured center, with eight-inch four-striped figured border. Colors: yellow, blue, red and white.

Size, 5 *ft.* 3 *in.* x 3 *ft.* 9 *in.*

Schwartz 33.00

793 MOSSOUL HALL RUNNER. Small all-over figured design center, ten-inch three-striped floral and scroll border. Colors: yellow, blue, red and ivory white.

Size, 10 *ft* x 3 *ft.* 2 *in.*

Meek 25.00

794 KARABAGH RUG. All-over conventional design, striped scroll border. Colors: blue, old rose, white and dark blue.

Size, 6 *ft.* x 3 *ft.* 5 *in.*

Kerbelian 60.00

795 DAGHISTAN PRAYER RUG. Medallion center, 15½-inch five-stripe scroll border. Colors: blue, red, sepia and white.

Size, 6 *ft.* x 3 *ft.* 9 *in.*

Braimard 17.50

796 KURDISTAN HALL RUG. All-over small figured center, with nine-inch three-striped figured border.

Size, 8 *ft.* x 2 *ft.* 9 *in.*

Baudbel 35.00

797 GHIORDES RUG. Two center medallions, seven-inch five-striped figured border. Colors: red, dark blue, yellow and ivory white.

Size, 4 *ft.* 2 *in.* x 3 *ft.*

Braimard 60.00

798 KURDISTAN HALL RUG. Six hexagonal-shaped connecting center medallions, fourteen-inch three-striped figure and scroll border. Colors: blue, red, yellow and ivory white.

Size, 10 *ft.* 4 *in.* x 4 *ft.* 1 *in.*

Meek 40.00

799 ANATOLIAN SILK PRAYER RUG. Red center, 10½-inch four-striped scroll border. Colors: green, red, white and old rose.

Size, 3 *ft.* 6 *in.* x 5 *ft.*

800 ANATOLIAN SILK RUG. Floral medallion center on old rose, 7½-inch striped scroll border. Colors: green, tan, ivory white and old rose predominating.

Size, 1 *ft.* 9 *in.* x 5 *ft.* 8 *in.*

801 GOROVAN RUG. All-over figure and floral center, with 29-inch five-striped scroll border. Colors: blue, red, green, tan and ivory white predominating.

Size, 10 *ft.* 6 *in.* x 16 *ft.* 6 *in.*

802 AGRA CARPET RUG. Small figure center, 28-inch seven-striped border. Colors: red, blue, sepia, ivory white and yellow.

Size, 11 *ft.* x 15 *ft.* 6 *in.*

803 KURDISTAN CARPET. All-over figure and floral center, 24-inch five-striped figure and animal border. Colors: dark blue, yellow, red, green and ivory white.

Size, 9 *ft.* 9 *in.* x 15 *ft.* 6 *in.*

THE MILLER PAINTINGS.

The distinctive feature of the collection of paintings left by Mr. Miller is the fine group of examples of the modern Dutch and French schools. This first-named division of his collection includes canvases by the great figures in modern Dutch art, Blommers, Kever, De Bock and Pieters, and paintings and water colors by men who, while not so well known, have much to say for themselves through the superb qualities of their technique.

On the same level with these paintings is the group of modern French paintings. Its range is naturally wider, and includes examples of such widely diversified painters as Fantin-Latour, Boudin, Zandomeneghi, Monticelli, Bouguereau, Henner, Marie Dieterle, Antoine Vollon, Lerolle; also the military painters, Berne-Bellecour, Grolleron and Chelminski, a Pole inspired by Gallic influences, and that favorite American painter who has lived so long in France as to be one of its school, Ridgway Knight.

Unlike most American collectors, Mr. Miller devoted less attention to the native school than is usual nowadays. With the exception of the two Harts among his pictures, these being wholly characteristic examples of the Hudson River School, now gradually coming back into a better state of appreciation among our amateurs of native art, he had few of them. And these, curiously enough, are all by men who had or have lived so long abroad as to be looked upon almost as strangers to their native land.

This, at least, showed an uncommon consistency on Mr. Miller's part; for, since these men wholly paint in the school of the country in which they are domiciled, they are foreigners in their art, at least, and it was to European art that this collector was devoted. That is probably why he acquired a Boughton, because it was British in feeling; a McEwen, because his canvas was of the older Dutch manner; a Pearce, because it was French. Patriotism has so little to do with art collecting that it is rather refreshing to see, here, an amateur's collection that represents freedom from that spirit.

In all of these schools intending purchasers will find examples that are not only thoroughly artistic but have a pictorial interest as well. Mr. Miller bought his pictures to live with and, when all is said and done, that is the supreme demand of any picture bought to adorn a home. So it is that in all the other schools and painters represented, this quality is the predominating one. And among the smaller pictures there is not one that does not hold its own reward of artistic quality, decorative charm and anecdotal interest which will make it a future treasured possession.

WILLIAM B. M'CORMICK.

SIXTH SESSION

Wednesday Evening, April 19th, 1916, 8:00 o'Clock

PAINTINGS

804

G. SIGNORINI.

ITALIAN: Contemporary.

TOREADOR.
(Water Color.)

Height, 12½ inches; width, 9½ inches.

A Spanish bull-fighter, in costume of black and red and gold, stands before a white wall on which is a poster advertising the national sport.

Signed at lower right, G. Signorini, Paris.

805

CHARLES CARYL COLEMAN.

AMERICAN: 1840-

A CAPRI GARDEN SCENE.
(Panel.)

Height, 22½ inches; width, 6½ inches.

Wholly characteristic of this delightful American painter is this view of an old garden in his favorite Capri. Above a stone-paved terrace, on which stand some coarse pottery jars and flower-pots, rises the marble column supporting a grape-vine. Beyond is a view of a tangled garden, with a mountain in the distance.

Signed at lower left, in cipher, C. C. C., Capri, '95.

Purchased from S. P. Avery, Jr.

No. 850

806

A. MALTOLIMI.

ITALIAN: Contemporary.

THE VEGETABLE VENDER.

(Water Color.)

Height, 14 *inches; width,* 10 *inches*

Against a wall of heavy stones, that fills the background above the level of her head, stands an Italian peasant woman in a picturesque native costume, with a basket of vegetables balanced on her shapely head. A blue and white sky shows above the wall, and there are some green weeds in the turf at the base of the wall.

Signed at lower left, A. Maltolimi.

807

A. MALTOLIMI.

ITALIAN: Contemporary.

THE TROOPER.

(Water Color.)

Height, 14 *inches; width,* 10 *inches.*

A study of a stern-faced trooper in blue and red velvet, with a steel casque and gorget, and a broad leather baldric across his breast. He has wide-flapped yellow boots, and his basket-hilted rapier is held loosely in his right hand, the point of which rests on the ground.

Signed at lower left, A. Maltolimi.

808

JOHN H. HENRICI.

Contemporary.

THE BOOTBLACK.

(Water Color.)

Height, 14½ *inches; width,* 10½ *inches.*

A type of Parisian gamin now rarely seen in the City of Light is giving one of his own boots a touch of his own trade. He is seated on a box before a plastered wall, on which is a poster advertising a brand of some "delicious dessert."

Signed at lower right, John H. Henrici.

809

ADOLF BAUMANN.

GERMAN: 1829-1865.

THE BIRD TRAINER.

(Water Color.)

Height, 14 *inches; width,* 9 *inches.*

A good-natured cavalier is seated in an old oak chair, teaching a bullfinch that is perched on a green glass standing on an oak cabinet.

The man holds a churchwarden pipe in his left hand, while his right hand is raised toward the bird.

Signed at lower right, A. Baumann, Muenchen.

810

A. PROSDOCIMI.

ITALIAN: Contemporary.

ST. BARTHOLOMEW'S SQUARE, VENICE.
(Water Color.)

Height, 11½ *inches; width,* 4½ *inches.*

The famous equestrian statue of Colleone in Venice, seen against a blue and white sky, with a group of Venetian natives at the base of the statue.

Signed at the lower right, A. Prosdocimi.

811

MARIUS ROY.

FRENCH: Contemporary.

POLISHING THE HELMETS.
(Panel.)

Height, 10 *inches; width,* 5½ *inches.*

At the door of a stable a French cuirassier in working uniform is seen cleaning one of the famous metal-plumed helmets of his regiment. A saddle is in the foreground and military trappings are hung on the wall.

Signed at the lower right, Marius Roy.

Purchased from C. W. Kraushaar.

No. 851

812

MARIUS ROY.

FRENCH: Contemporary.

PREPARING DINNER.

Height, 10 *inches; width,* 5½ *inches.*

Under the roof of an open wagon shed a French infantryman is

preparing carrots for his mess. He is in his shirt-sleeves, and behind him is a brick wall and the sunny side of a thatched-roof cottage.

Signed, lower right, Marius Roy.

Purchased from C. W. Kraushaar.

Companion to the preceding number.

813

V. CAPOBIANCHI.

ITALIAN.

THE GUARD.

(Panel.)

Height, 8 inches; width, 5½ inches.

A soldier in a long leather tunic, a broad-brimmed plumed hat, knee breeches and blue stockings stands in a watchful attitude with a long matchlock over his right shoulder. A green wall is behind him, and cutting across the picture from floor to upper right-hand side is a great banner on its staff, in reds and blacks and yellows.

Signed at the lower right, V. Capobianchi.

Purchased from Boussod, Valadon & Co.

814

P. V. WIMEROUTH.

GERMAN.

MOTHER AND DAUGHTER.

(Panel.)

Height, 9¾ inches; width, 8 inches.

In a room decorated in the French manner a pretty girl and her still prettier mother are at a table, their attention having been called from letter-writing to a greyhound that has just entered the room before an elderly man, who can be seen at the left.

Signed at the lower right, P. V. Wimerouth.

815

ANCILLOTTI.

ITALIAN: Contemporary.

(Panel.)

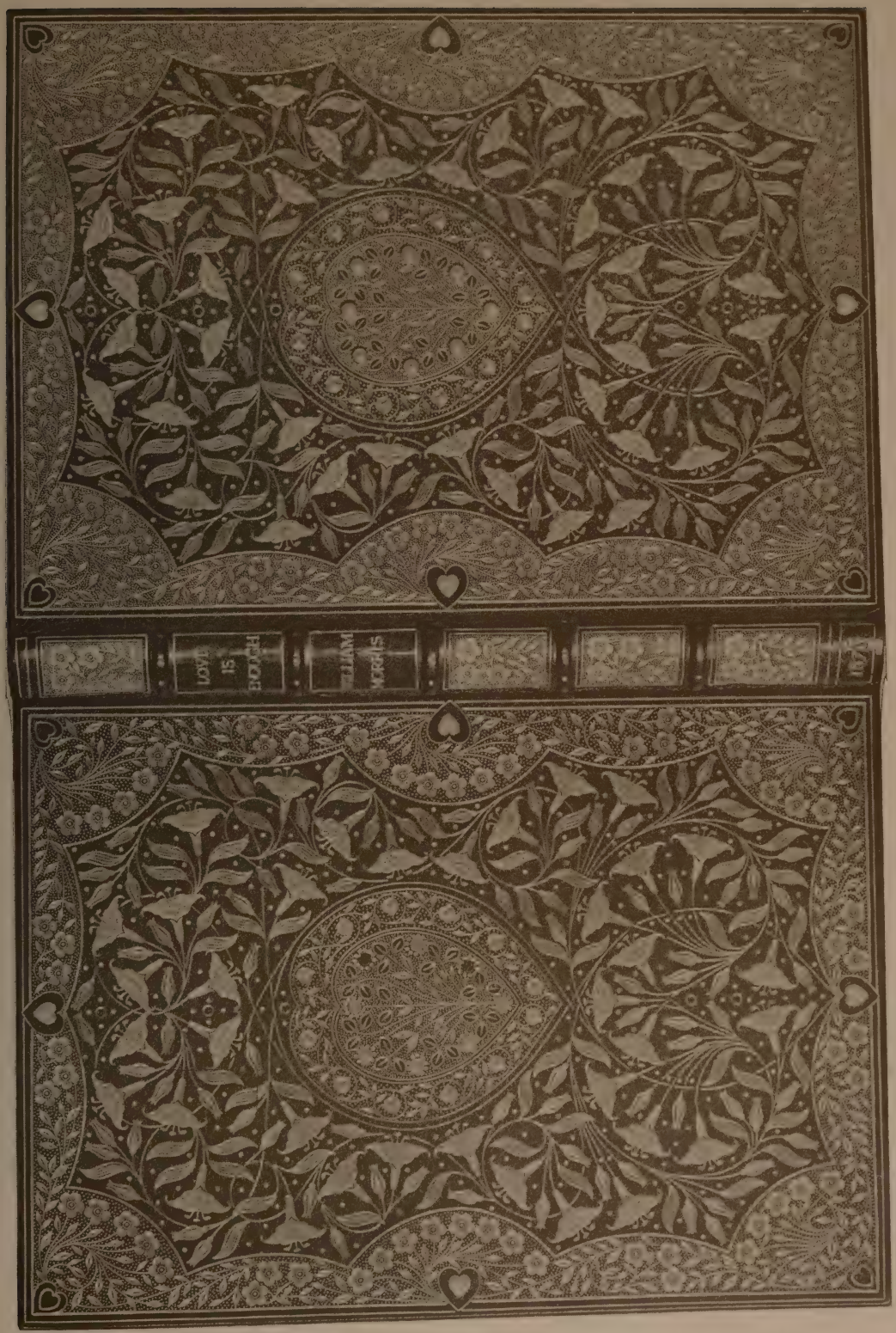
IN THE GARDEN.

Height, 10½ inches; width, 8½ inches.

A cavalier in blue and red velvet is seated in a park, engaged in talking to his greyhound, who stands in an eager attitude before his master. Green trees and a warm, grey sky fill the vista.

Signed at the lower right C. Ancillotto, Paris.

Purchased from C. W. Kraushaar.



No. 573. William Morris's "Love Is Enough." Binding by Sangorski.

816

A. EGUSQUIZA.

Spanish: Contemporary.

Wm. Rosenblum
24.00

Venice.
(Panel.)

Height, 9 inches; width, 5½ inches.

The white and green façade of a typical Venetian palazzo presents its front behind the calm surface of a canal. A black gondola is at the landing steps, and at the right is seen a glimpse of the garden, above which rises the campanile of a distant church.

Signed at the lower left, A. Egusquiza.

Purchased from Durand-Ruel.

817

W. ANSLEY DOLLOND.

Contemporary.

Herman L Heide
22.50

Italian Garden Scene.
(Water Color.)

Height, 13 inches; width, 9½ inches

A woman and a little girl in semi-classical costumes stand on a marble terrace overlooking a classical landscape.

Signed at the lower left, W. Ansley Dollond.

818

M. DE GAROY.

French: Contemporary.

Mrs. H V. Newcomb
20.00

The Court Lady.
(Water Color.)

Height, 14½ inches; width, 11½ inches.

A lady of the Pompadour period is out for a stroll in a formal garden, whose marble-terraced steps are seen behind her. She holds a fan against her cheek and lifts her skirt a trifle with her right hand.

Signed at the right, M. de Garoy.

Purchased from C. W. Kraushaar.

819

G. MUSS ARNOLT.

German: Contemporary.

Mrs. Frank Stoss
77.50

Pointers.

Height, 12 inches; width, 16 inches.

Two hunting dogs have come to a point in a meadow. An old rail fence runs across the edge of the field behind them and a grove of trees is seen in the distance.

Signed at the lower right, G. Muss Arnolt.

Purchased from C. W. Kraushaar.

No. 545. Manuscript of Keats's "Ode to Psyche." Illuminated by Sangorski.

820

G. MUSS ARNOLT.

German: Contemporary.

Setters.

Height, 12 *inches; width,* 16 *inches.*

In this painting setters are represented in characteristic attitudes in a thickly overgrown field, with a background of autumnal foliage.

Signed at the lower right, G. Muss Arnolt.

Purchased from C. W. Kraushaar.

Companion to the preceding number.

821

L. BAKALOWICZ.

Contemporary.

The Necklace.

(Panel.)

Height, 13 *inches; width,* 9½ *inches.*

A lady in a lustrous white satin frock is standing by a table examining some jewels, one of which she holds in her right hand. A table is at the right, and behind her is a green and gold screen and a heavy curtain of greenish-blue velvet.

Signed at the lower right, L. Bakalowicz, 1867.

822

JEAN BERTRAND.

French: Contemporary.

Lady with Cloak.

Height, 11½ *inches; width,* 9½ *inches.*

The full-faced view of a smart mondaine, whose bright brown hair is bound with a pink ribbon. She glances downward, and around her bare neck and bosom she holds a fluffy boa of white fur. A pink cloak is around her shoulders and bosom.

Signed at the lower right, Jean Bertrand.

823

AUGUSTE TOULMOUCHE.

French: 1829-1890.

The Debutante.

Height, 18½ *inches; width,* 11 *inches.*

The figure of a tall young woman is placed in profile, facing to the left, against a pale blue background. She wears an ornate reception dress of pale violet, white and gold and lace, and she holds in

No. 852

her hands, clasped loosely before her, a large pink rose. Her shapely head is bent slightly downward, but her serious eyes glance slightly upward.

Signed at lower left, A. Toulmouche.—1887-

824

FRITZ JANSEN.

Dutch: Contemporary.

The Violinist.

(Water Color.)

Height, 22 *inches; width,* 12 *inches.*

Before a window veiled in white draperies that reach the floor, and an expanse of dark-toned wall, a young woman in a white dress stands playing a violin. Her graceful head faces to the left and is seen in profile, while her body is turned in three-quarter view away from the spectator.

Signed in upper right, Fritz Jansen.

825

ALBERT LYNCH.

Peruvian: Contemporary.

Winter Park Scene.

(Water Color.)

Height, 16¼ *inches; width,* 11¼ *inches.*

Figure study of a Parisian lady, who has paused for a moment

in her stroll to gaze at something that has caught her attention. Two trees are behind her at the left, and the entire perspective is filled with a view of a park, with the Arch of Triumph in the distance.

Signed at the lower right, Albert Lynch.

Purchased from C. W. Kraushaar.

826

Herman L. Heide
30.00

GUSTAVE BOURGAIN.

FRENCH: Contemporary.

AT THE WELL.

(Water Color.)

Height, 19¼ *inches; width,* 14 *inches.*

Before a curious old stone well, with a rough pointed hood, a young Breton woman in native costume has paused in her task of drawing water to talk to a soldier of the Napoleonic period, in a gorgeous uniform of red and blue, who stands with his back to the spectator in an easy pose. A great tree trunk, a steep hillside and a view of blue water fill in the background.

Signed at the lower left, G. Bourgain (with anchor).

Purchased from C. W. Kraushaar.

827

M. Knoedler & Co.
130.00

JAN VON CHELMINSKI.

POLISH: 1851-

THE CONFIDENCE.

(Panel.)

Height, 17 *inches; width,* 12 *inches.*

Two young women in costumes of the Cavalier period are riding along a winding road, one telling her secret to the other. They are attended by a hound and a groom, who is seen in the distance. Trees touched with autumn's red and a windy sky are in the background.

Signed at the lower right, Jan V. Chelminski, 1890.

828

Warren
55.00

D. A. C. ARTZ.

DUTCH: 1837-1890.

AT THE SEASHORE.

(Panel.)

Height, 11½ *inches; width,* 6 *inches.*

On a grass-grown sand bank rising from the ocean beach, a young Dutch woman sits in profile, facing the left, knitting and looking out to sea. Her dark skirt makes a strong note of color in this

No. 853

tonality of soft greens and grays, and her ruddy face and hands are flower-like bits in this charming color scheme.

Signed at the lower right, Artz.

Purchased from Crist Delmonico.

829

CHARLES SCHREIBER.

DUTCH: Contemporary.

THE COLLECTOR.

(Panel.)

Height, 8¼ inches; width, 6 inches.

A cardinal who, judging from the tabouret at his right side may be a painter as well, is seated in a cane chair inspecting a drawing he has taken from a portfolio standing at the base of a working easel at the right of the picture. A gold-framed canvas is on the easel, with a green drapery behind it, and behind the man, at the left, is a palm in an ornate pot.

Signed at the lower left, Ch. Schreiber.

Purchased from C. W. Kraushaar.

830

V. MOROSINI.

ITALIAN: Contemporary.

CAVALIER DRINKING WINE.
(Water Color.)

Height, 13¾ *inches; width,* 9½ *inches.*

Either a fondness for wine or an unusual thirst has led this gayly-attired cavalier into filling three glasses with wine, one of which he holds in his hand while he bends forward over the table on which stand the other two glasses. Behind man and table is a cavernous fireplace.

Signed at the lower right, V. Morosini, Rome.

831

JEAN BERTRAND.

FRENCH: Contemporary.

LADY'S HEAD.

Height, 14½ *inches; width,* 10½ *inches.*

The profiled head of a pretty blonde, whose hair is confined by a fillet of blue ribbon. Her bust is turned partly to the right and her shoulders are revealed through a white tulle scarf.

Signed at the lower left, Jean Bertrand.

832

Y. PIMAZO.

ITALIAN: Contemporary.

ST. MARK'S, VENICE.
(Panel.)

Height, 15 *inches; width,* 9½ *inches.*

A brilliant representation of the famous church, with a windy blue and white sky above it, and the familiar pigeons fluttering about three figures in the foreground.

Signed at the bottom, Y. Pimazo, Venezia.

833

F. DE BEUL.

BELGIAN: Contemporary.

BRINGING HOME THE FLOCK.
(Water Color.)

Height, 16 *inches; width,* 23 *inches.*

Through an autumnal landscape an old shepherd walks along a road that leads directly away from the spectator. A narrow stream runs by the side of the road at the left, and at the right is some

underbrush and a few trees, all touched with the sunset hues of autumn. The flock of sheep make their slow way before the shepherd, and his dog is by his side.

Signed at the left, F. De Beul.

834 **D. B. GIOZA.**

ITALIAN: Contemporary.

THE REHEARSAL.

Height, 6¼ inches; width, 9½ inches

A gay medieval scene, with courtiers in an apartment decorated in the Italian manner.

Initialed in lower left corner.

No. 862

835 **AUGUST WEBER.**

GERMAN: 1817-1873.

THE CONNOISSEUR.

(Water Color.)

Height, 10 inches; width, 8½ inches.

One of Weber's characteristic cardinals seated behind a table, on which are the elements of a frugal meal. In contrast to most of his clericals, this one is drinking mineral water. A tapestry panel is on the wall behind him.

Signed at the lower left, A. Weber.

836 **AUGUST WEBER.**

THE SMOKER.

Height, 10 inches; width, 8½ inches.

Another cardinal, this one lolling in a gold chair blowing smoke rings by the side of a table, on which stand liquer bottles and a cigar box.

Signed at the lower right, A. Weber.

Companion to the preceding.

837

A. REYNA.

ITALIAN: Contemporary.

CANAL, VENICE.

Height, 20 *inches; width,* 12 *inches.*

A weather-beaten and time-worn Venetian palace juts out into the canal at the right, its façade grown with climbing plants. A lateen-sailed boat floats along at the left of the palazzo, and in the distance is seen the dome of St. Marie del Salute.

Signed at the lower left, A. Reyna, Venezia.

Purchased from Boussod, Baladon & Co.

838

LEON GIRARDET.

FRENCH: Contemporary.

THE SERENADE.
(Water Color.)

Height, 20 *inches; width,* 12 *inches.*

In a beflowered balcony outside an open window an effeminate-looking youth in a white wig and purple and white costume plays a guitar to an invisible listener.

Signed at the right, Leon Girardet.

839

LEON GIRARDET.

THE ANSWER.
(Water Color.)

Height, 20 *inches; width,* 12 *inches.*

From the ledge of an open window, on which stands a vase filled with red and yellow flowers, a pretty young woman in a pink dress sits looking out at something that holds her attention for the while.

Signed at the right, Leon Girardet.

Companion to the preceding.

840

M. PEZUNT.

Contemporary.

CATTLE.

Height, 18½ *inches; width,* 24 *inches.*

A suspicious-looking white and brown cow stands on the bank of a pool in the foreground, while one of her black and white mates in the herd drinks from the pool at the right. A third cow stands in the water and gazes at the spectator, while in the background other cows dot the flat meadow.

Signed, lower right, M. Pezunt.

841 **FREDERIGO ANDREOTTI.**

ITALIAN: Contemporary.

THE CONVERSATION.

Height, 20¾ inches; width, 15¾ inches.

Against a deep green wood, a marble seat has been placed on which a dark-haired girl in a summer dress of pink sits listening to her companion, who stands behind the bench in a costume that suggests the wearer is playing at peasant life. A flat basket filled with big roses is on the seat between the girls, and flowers from it have fallen on the seat.

Signed at the lower right, F. Andreotti.

No. 863

842 **E. ZAMPIGHI.**

ITALIAN: Contemporary.

HE LOVES ME, HE LOVES ME NOT.

Height, 19 inches; width, 15 inches.

In a chair placed anglewise where the wall of a room joins the window-casing, a pretty brown-haired girl is finding the answer to the title of this picture with a daisy. She wears a white waist, a blue skirt and a mauve apron, with a gay red and white and blue kerchief around her neck. An ancient brass lamp stands on a shelf behind her, and in the open window at her back is a daisy plant in a pot.

Signed in the upper left, E. Zampighi.

843 **ARNOLD MARC GORTER.**

DUTCH: Contemporary.

THE BROOK.

Height, 15 inches; width, 19½ inches.

A placid stream winds through the center of the composition between two clumps of trees, bare of foliage for the most part, though occasionally touched with strong autumnal coloring. The opening in

the trees forms a vista through which is seen a pastoral country, with cows feeding. The whole overhung by a lovely blue and gray and gold sky.

Signed at the lower right, A. M. Gorter.

Purchased from C. W. Kraushaar.

844

W. GRANVILLE SMITH.

AMERICAN: Contemporary.

THE DINNER PARTY.

(Water Color.)

Height, 18 *inches; width,* 14 *inches.*

A typically fashionable dinner party is grouped at table in a dining-room in a ponderous style of decoration. The electrolier in the center of the room throws a strong white light down on table and guests, who are dressed in the fashion of the '90s.

Signed at the lower left, W. Granville Smith.

845

A. NOZAL.

FRENCH: Contemporary.

THE BANKS OF THE RIVER.

Height, 20 *inches; width,* 30 *inches.*

From the larger stream a cut-off extends toward the spectator and fills the foreground, the surface dotted with lily pads and rushes. An old punt is moored to the bank at the right under two overhanging birches, while on the opposite shore stands a clump of handsome trees. In the distance is seen a high riverbank, topped by a church and a blue sky, with white clouds hanging over trees and stream.

Signed at lower right, A. Nozal.

Purchased from C. W. Kraushaar.

846

L. MUNTHE.

NORWEGIAN.

THE MIDNIGHT SUN.

Height, 21 *inches; width,* 14 *inches.*

Against a sky illuminated by the strange light of the midnight sun, a group of peasants are seen making their way homeward along the frozen surface of a stream. The snow-clad bank shows at the left and on the right is a huddle of white-walled cottages. In the sky, flecked with clouds, birds are flying in nocturnal activity.

Signed at the lower right, L. Munthe.

Purchased from Crist Delmonico.

847 **AUGUST WEBER.**

Holland Galleries 105.00

GERMAN: 1819-1873.

THE LATEST NEWS.

Height, 17¾ *inches; width,* 14¾ *inches.*

A smiling-faced cardinal in complete costume, including his red umbrella, walks in the formal garden of a French chateau, whose pointed roof is seen rising above the trees at the left. The cardinal evidently is well pleased with the contents of the letter that he reads as he walks along the garden path.

Signed at the lower left, A. Weber.

Purchased from C. W. Kraushaar.

848 **SERKES DIRANIAN.**

Mrs Salomon 60.00

ARMENIAN: Contemporary.

FLOWER GIRLS.

Height, 18 *inches; width,* 13 *inches.*

Two handsome young women in blue, pink and mauve dresses stand against a luminous grey wall at the corner of a street, with their bloom-laden baskets of pink, red, yellow and white flowers on the narrow sidewalk at their feet. In the background is seen an opening under some green trees, where more flower-venders are showing their wares.

Signed at the lower left, S. Diranian.

No. 864

849

P. SCHAAN.

Contemporary.

THE CARDINALS.

(Panel.)

Height, 21 *inches; width,* 25 *inches.*

In an extremely handsome room, with a grey and gold paneled wainscot, green rep wall coverings, distinguished paintings on the walls, an ornately carved cabinet and a painted leather screen, sit two elderly cardinals in their scarlet robes, who are having coffee at a gilded table covered by an elaborately appliqued table cloth. One is pouring coffee from a silver urn, the other is reading a letter that amuses them both.

Signed at the right, P. Schaan.

850

EDOUARDO TOFANO.

ITALIAN: Contemporary.

THE VISIT.

Height, 33¾ *inches; width,* 25¾ *inches.*

Within the courtyard of a Parisian hotel a lady has alighted from a brougham and is seen at the top of the steps leading to the house. A strip of red carpet and her modish costume of velvet and furs suggests a smart function is going on within the house. There is snow in the courtyard, on the trees, the grille gate, and a wintry sky hangs over the whole scene.

Signed at the lower right, Tofano.

851

ADRIEN HENRI TANOUX.

FRENCH: Contemporary.

WASHING DAY.

Height, 28¾ *inches; width,* 23½ *inches.*

Painter qualities as well as pictorial charm are both richly represented in this picture. The time-mellowed walls of broken plaster over brick furnishes a harmonious background for the coarsely brilliant pottery and bottle on the stone chimney shelf and bench, and for the work-worn, parti-colored garments of the two women standing over the steaming wash tub. The preoccupation of the women over their homely task is beautifully indicated, as is the character of their toil-reddened hands and arms.

Signed at the lower left, Tanoux, 1910.

No. 865

852

Herman L Heide

105.00

A. PROSDOCIMI.

ITALIAN: Contemporary.

VENETIAN SCENE.

(Water Color.)

Height, 18½ *inches; width,* 28½ *inches.*

An unconventional but wholly charming view of a Venetian waterway, with a brown-sailed fisherman's yawl in the forewater, a terraced wall of brick and stone at the right, with gondolas and ocean-going ships beyond.

Signed at the lower left, A. Prosdocimi.

853

Max Salomon 45.00

A. SEGHERS.

BELGIAN: Contemporary.

GOING INTO PORT.

(Water Color.)

Height, 18½ *inches; width,* 29¼ *inches.*

Under rolling blue and white clouds a Spanish bark is going into harbor, two tugboats having just picked her up. Her rigging is up to the voyage end's smartness. Numerous tugs and sailing craft combine to make a spirited marine picture.

Signed at the lower right, A. Seghers.

854

Max Salomon 65.00

JULES FREDERIC BALLAVOINE

FRENCH: Contemporary.

MIGNON.

Height, 20 *inches; width,* 17 *inches.*

The head and bust of a pretty brunette posed against a luminous red background. Her loose dark-brown hair falls down over her forehead, cheek and shoulders. A red drapery is over the left shoulder, her bosom is partly covered with a green and white waist that leaves the right shoulder bare. A knot of red flowers is at her corsage.

Signed at the upper left, J. Ballavoine.

Purchased from C. W. Krushaar.

855

Prinz Brothers 60.00

LEON EMILE CAILLE.

FRENCH: 1836-1907.

THE LESSON.

Height, 14 *inches; width,* 10¾ *inches.*

The eternal interest of children in stories is the theme of this picture of Breton peasant life. Before a cavernous fireplace with a great copper tea-kettle steaming over the faggots a Breton mother in the people's white coif explains something in the open book she holds on her knees for the little girl on the stool at her side. Behind her is an old dresser with coarse pottery and brass candlesticks on it.

Signed at the lower left, Leon Caille.

856

Schaus 35.00

FEDERICO ZANDOMENEGHI.

ITALIAN: 1841-

THE SISTERS.

Height, 18¼ *inches; width,* 15¼ *inches.*

Another admirable example of the modern French school. Against a green boskage rich with shadow and sunlight are posed two

young girls, as if seated in a garden. Only their busts show in the painting, one girl wearing a violet waist with a red and gold kerchief around her neck, the other a waist of pale blue and yellow with a vandyked lace collar. In both their sweet young faces is a grave expression as they watch some object of interest outside the picture.

Signed at the lower left, Zandomeneghi, '95.

Purchased from Durand-Ruel.

No. 869

857 **PAUL GROLLERON.**

FRENCH: 1885.

FRENCH DRAGOON.

(Panel.)

Height, 15 inches; width, 10½ inches.

Dismounted and on outpost duty a dragoon in heavy service uniform stands in a bit of rough ground gazing intently towards some distant object of interest. His plumed metal helmet casts a shadow on his serious face and his left hand thrust into his trousers pocket holds back his long uniform coat giving a glimpse of the famous "red legs" of the French uniform.

Signed at the lower right, P. Grolleron.

Purchased from Reichard & Co.

858 **J. FERRERY PALLEJA.**

ITALIAN: Contemporary.

RECOLLECTIONS.

Height, 8 inches; width, 5 inches.

An ideal head of a handsome young woman of a classical type with a wreath of yellow leaves over her light-brown hair and her bust and shoulders are draped with green velvet and grayish-white chiffon. Her head is turned up, leaning to the left, her left hand lightly supporting it.

Signed at the lower right, J. Ferrery Palleja.

Purchased from C. W. Kraushaar.

859 **FREDERICK GOODALL, R. A.**

ENGLISH: 1822-

THE WATER CARRIERS OF THE NILE.

Height, 15 *inches; width,* 36 *inches.*

On a spit of brown sand that juts out in the Nile a group of native women are filling their earthern jars with water. Behind them and across the calm river a Mohammedan mosque extends along the bank presenting blank walls, domes and a minaret against a blue sky that is crossed by one long, low-hanging white cloud.

Purchased from C. W. Kraushaar.

860 **AUGUST SEIFERT.**

GERMAN: 1820-1883.

VIOLETS.

(Panel.)

Height, 12½ *inches; width,* 9 *inches.*

The head and shoulders of a fair-haired young woman whose bust is covered with a white waist, a few violets showing at the point of the corsage. Her hair is bound with a mauve ribbon and her head is bent slightly downward and towards her right shoulder.

Signed at the right, A. Seifert.

861 **MANFRED STRAUTSCHOLD.**

GERMAN: Contemporary.

THE INTRODUCTION.

Height, 20 *inches; width,* 30 *inches*

In a corner of a stately park in costumes of the Directoire period and attended by a pug dog, two women have met two bewigged middle-aged men. The interest in the picture centers in the gorgeous costumes of the figures and the lush greenery that rises behind them to a blue sky seen through the green trees.

Signed at the lower right, Manfred Trautschold, 1888.

862 **CHARLES SPRAGUE PEARCE.**

AMERICAN: 1851-

MEDITATION.

Height, 29¼ *inches; width,* 24 *inches*

On a sunny, grassy bankside, a peasant girl sits, her grave expression suggesting she is pondering some personal problem of weighty

import. She wears a dull mauve-colored waist, a faded and patched blue apron and a tan skirt with a coarse pale-yellow cloak and pink-lined hood, thrown over her shoulders. A lilac and white kerchief partly covers her black hair. Her right hand rests against her cheek and her workworn left hand is in her lap.

Signed at the lower right, Charles Sprague Pearce, Auvers-sur-Oise.

No. 868

863

ARNOLD MARC GORTER.

DUTCH: Contemporary.

LANDSCAPE.

Height, 26½ inches; width, 20¼ inches.

Beneath a windy autumnal sky a quiet stream winds through a solitary countryside, its placid surface reflecting the cumulous cloud masses and the trees standing beside its banks. Three of these form the chief point of the composition rising to a pinacle in the center of the composition. A rustic bridge crosses the stream beyond the trees

and a thin line of second growth trees crosses the horizon. The overpowering melancholy of autumn pervades the whole composition.

Signed at the lower right, A. M. Gorter.

Purchased from C. W. Kraushaar.

864

J. G. BROWN, N. A.

AMERICAN: 1831-1913.

MY DOG.

Height, 24 inches; width, 16 inches

Klackner 400 00

One of the New York street boys that J. G. Brown made famous. The bootblack stands against a gray wall with his old-fashioned kit on the sidewalk behind him while he holds a tan and white puppy up in his arms in happy pride over its possession. The lad wears a winter overcoat, torn knickers and blue shirt and a round, visorless cap. A red bandana handkerchief hangs out of his coat pocket.

Signed at the lower left, Copyright, J. G. Brown, N. A.

Purchased from C. W. Kraushaar.

865

JULIEN DUPRE.

FRENCH: 1851-1910.

SUMMER PASTURE.

Height, 18¼ inches; width, 21¾ inches

Klapp for Graham 760 00

In the shadow of a thicket of low-growing trees two cows stand looking out of the picture toward the spectator with bovine intensity of expression. As if just leaving them, after milking time, a peasant girl steps briskly across a foot-bridge over a little stream at the left of the canvas. She carries a metal pail in her left hand and her right hand catches the single rail of the bridge to balance herself. Behind her stretches a flat meadow, part in shadow, part in sunshine, while a line of blue hills and an overcast sky carry the eye up to the edge of the picture.

Signed at the lower right, Julien Dupre.

Purchased from C. W. Kraushaar.

866

JEAN JACQUES HENNER.

FRENCH: 1829-1905.

SMALL HEAD.

(Panel.)

Schutthess 100 00

Height, 9 inches; width, 6½ inches

Characteristic "Henner head" with face and bust presented in

profile. The well-known reddish hair partially covers the face and a scarlet drapery is round the shoulders and bosom.

Signed at the lower right, J. J. Henner.

Purchased from C. W. Kraushaar.

No. 866

867 **F. SOULACROIX.**

Contemporary.

HERE I AM.

Height, 35 inches; width, 21½ inches.

Stepping out from between a pair of lustrous white satin curtains that fill the entire background of the picture, a tall, buxom woman in a pink satin evening gown greets an unseen visitor. Her merry face, crowned by fair hair bound with a fillet of pink ribbon, is turned toward the right and her body directly toward the spectator. Her bare arms hold the curtains slightly apart and she is about to step out on a marble floor in the foreground that is painted with the same facile touch as is seen in the flesh and fabrics.

Signed at lower right, F. Soulacroix.

868 **P. N. DUPINY.**

FRENCH: Contemporary.

THE LUXEMBURG GARDENS.

Height, 21¾ inches; width, 33½ inches.

Where the children sail their boats in the famous Paris garden, a bonne in a violet and white uniform stands knitting, with the children in her charge, plentifully supplied with toys, at her feet. Toy craft move across the pool, many figures stand or walk beside and behind it, and in the background is a dense wall of trees against which gleaming statues and garden vases make plangent notes of color.

Signed at the lower left, P. N. Dupiny.

Purchased from C. W. Kraushaar.

869 **HENRI LEROLLE.**

French: 1848-

The Shepherdess.

Height, 32½ inches; width, 26¼ inches.

A French peasant girl in the traditional blue skirt and simple white waist sits at the edge of a roadside with her sheep. Her attention is given for the moment to the suggested figure of a fashionable woman along the road to the left. Behind her is a group of cottages with plastered walls and steeply pitched roofs, the whole scene bathed in brilliant sunlight.

Signed at lower right, H. Lerolle.

Purchased from C. W. Kraushaar.

870 **FRANZ DE BEUL.**

Belgian: Contemporary.

Sheep.

Height, 26 inches; width, 32½ inches.

A Holland scene painted many times and yet never exhausting its interest nor appeal. The shepherd and his watchful collie, the slowly moving sheep, the lovely broad spring landscape, all a-bloom with summer's early flush, the moist luminous atmosphere and sky combine to make a wholly charming picture.

Signed lower right, Franz De Beul.

871 **CHARLES AMABLE LENOIR.**

French: Contemporary.

Head of a Woman.

Height, 20 inches; width, 17 inches

With apple blossoms in her dark brown hair around which is a fillet of yellow ribbon a young woman looks upward in serious contemplation. The head is presented in full face, but the bust is seen at an angle with the left shoulder forward. A simple white garment covers shoulders and bosom.

Signed at upper right, C. A. Lenoir.

Purchased from C. W. Kraushaar.

872 **WALTER McEWEN.**

American: Contemporary.

The Secretary.

Height, 22 inches; width, 18 inches.

At a table that is placed lengthwise before an unseen window at

the left of the canvas sits a young man in the picturesque Dutch costume of the seventeenth century, green jacket and breeches with broad white collar and cuffs. He is seated in a red chair in profile with a quill pen in his right hand that rests on the chair back, while a sheet of paper lies on the table beneath his left elbow. At the end of the table stands a blonde young woman, her face and figure in profile also. She wears a Vermeer-like costume of red jacket bordered with white fur and a white skirt. In her right hand she holds a letter she is reading and she rests the tips of her fingers of her left hand on the table. An old map hangs on the wall behind her head and a red and gold curtain is at the left of the canvas.

10381.– Bought from Artist 10-30-1 Frcs. MX

Signed at the lower left, McEwen.

Purchased from M. Knoedler & Co.

Sold 9-1912 : $ XXX–

873 **CONRAD KIESEL.**

German: 1846-

At the Masquerade.

Height, 48 inches; width, 32 inches

Schultheis 65-00

Against a red background, over which is traced a flower design in black and gold, a tall handsome young matron stands ready to depart for a masked ball, the symbol of which (a pink satin mask) she holds in her grey-gloved right hand with her fan and second glove. A black lace scarf partially covers her graceful head and is knotted loosely around her bare throat and bosom. She wears a black satin gown of the fashion of the late '80's, over which is a lustrous black figured silk wrap that is lined with red brocade. Her bared left hand holds up her wrap, that is trimmed with fur.

Signed at the lower left, Conrad Kiesel, pxt.

Purchased from Arthur Tooth and Sons.

874 **ALEXANDER LOUIS BOUCHE.**

Kraushaar 500-00

French: Contemporary.

Abrenvoir.

Height, 37¾ inches; width, 47¼ inches.

From out of a sheep cote into the strong, clear morning sunshine a flock of sheep emerges in two companies and already are beginning their cropping of

No. 874

grass as they move out to the wider pastures. Shepherd and sheep dog attend them while one of the women of the farm goes about some task at the left of the pasture, her blue waist and white apron making bright notes of color in the warm sunlight. A red-roofed barn at the left and the long low line of the sheep cote in the background are topped by towering tree forms, above which the morning sky turns from clear white to a rich blue.

Signed at the lower right, Bouche, 1903.

Purchased from C. W. Kraushaar.

No. 872

875

DANIEL RIDGWAY KNIGHT.

American: Contemporary.

Gathering Apple Blossoms.

Height, 47 inches; width, 35½ inches.

In her happy task of gathering wild flowers, a mass of which, including purple iris and lilacs, she holds caught up in her coarse patched apron, a French peasant girl has paused beneath a bourgeoning apple tree to add some of its blooms to her store. The girl stands facing the spectator in the center of the picture with her right arm upraised to

break off a slender branch of the apple tree and her upcast head enables her eyes to follow the movement of her arm. She wears a heavy skirt, thick boots and a tight red and yellow waist with a lovely spotted yellow and red kerchief around her head and neck. She stands in a flower-starred field with a low stone wall and a river behind her across which fields rise in a gentle slope, a blue sky almost hidden by moist grey clouds filling the remainder of the view.

Signed at the lower left, Ridgway Knight, Paris.

Purchased from C. W. Kraushaar.

(See Illustration, Page 13.)

No. 876

876

Kraushaar.

100 m

ALBERT LYNCH.

PERUVIAN: Contemporary.

THE ENCORE.

Height, 22½ inches; width, 15½ inches

Two singers, whose charming cultured faces suggest they are amateurs, have come to the edge of a stage to respond to the applause

of an unseen audience. The illumination from the footlights is thrown upon their modish evening gown of white and yellow and pale blue. They are obviously pleased by the applause, and the girl on the left seems more accustomed to it than the one on the right, whose timorous expression and reluctance to come forward reveals her shy pleasure admirably. Behind them is a setting that suggests more care than is usual at professional concerts.

No. 870

Signed at the lower right, Albert Lynch.
Purchased from C. W. Kraushaar.

877

E. RICHTER.

German: Contemporary.

The Favorites of the Pasha.

Height, 48 *inches; width,* 32¼ *inches*

Germanic love of detail and photographic realism is marked in this brilliant Oriental interior that owes its origin to the Alhambra, as the "place signature" on the canvas indicates. The odalisques in their harshly vivid costumes, the Eastern musical instruments, the Hispanic-Moresque plates and satin textiles, all harmonize with the atmosphere of resplendent luxury demanded by the bearded pasha who surveys the scene from an alcove in the background.

Signed at the lower left, E. Richter, Granada.
Purchased from M. Knoedler & Co.

878

LOUIS PAUL DESSAR.

American: 1867-

Mending the Nets.

Height, 38½ *inches; width,* 31½ *inches*

In a sunlit room two Dutch fisherfolk are engaged in mending a net and have paused in the work while the woman explains some intricacy of technique in weaving. The woman is seated in profile with her face turned partly away from the spectator as she talks to the old

fisherman whose serious weather-beaten face is presented in full view. Warm sunlight from the window behind the couple fills the room with a softly glowing light.

Signed in lower right hand corner, L. P. Dessar, Etaples. 1892-3-4.

Purchased from C. W. Kraushaar.

No. 873

879

Prinz Bros.

350 00

AUGUSTE HAGBORG.

Swedish: 1852-

An Interesting Tale.

Height, 25 inches; width, 41 inches.

This painter of French fisherfolk has grouped two men and two women before a stout yawl hauled up on the beach. A sturdy young woman stands by the side of the boat telling her story to a man seated on the rail and the others of the quartette seated on the sands. Beyond them stretches a calm sea overhung by a lowering sky.

Signed at the lower left, Hagborg.

880 **RUDOLPH EPP.**

GERMAN: 1834-1910.

GETTING UP.

Height, 29½ inches; width, 38 inches.

On a bed against an old wooden wall and draped by a green curtain at the right, a little yellow-haired bright-faced girl has just awakened from her nap. Her right hand and arm is pushed forcefully into a big pillow to lift her body and her left hand catches the edge of the pillow, her body resting partly on it and partly on the bed. She is bare-legged and wears a white guimpe, a red plaid smock and a dark gray skirt.

Signed at the lower right, R. Epp, '87.

Purchased from M. Knoedler & Co.

881 **F. E. BERTIER.**

FRENCH: 1809.

THE FORTUNE TELLER.

Height, 45 inches; width, 35½ inches.

Seated on the edge of an old table covered with a fabric in green and red tones, a fair-haired young woman is showing her fortune to the spectator. It consists of the aces of clubs and diamonds that she holds up in her left hand while her right hand is spread out on the rest of the pack of cards "fanned" out on the table. She wears a fancy dress party costume of pink satin skirt trimmed with gold and a tight red bodice with an Oriental scarf around it, her forearms and bosom being bare.

Signed at the upper right, F. E. Bertier.

Purchased from M. Knoedler & Co.

882 **LOUIS VAN KUYCK.**

BELGIANS VRBV-VRGD.

BARN INTERIOR.

(Panel.)

Height, 37 inches; width, 50 inches.

A busy scene of farm life. In the old barn five horses are seen in their stalls, the artist's attention having been centered on the big white animal that stands lengthwise in the center of the picture. A young man is carrying two pails of water to the horses, a child is feeding chickens in the foreground at the right and behind her stands a young

woman in the doorway leading from the house. Trusses of hay, blankets, a saddle and objects of domestic utility are to be seen on the floor of the barn.

Signed at the lower left, Louis Van Kuyck, 1867.

No. 877

883

G. DAVID MILLET.

FRENCH: Contemporary.

OLD FRIENDS.

Height, 56 *inches; width,* 47½ *inches.*

In a room in a peasant's cottage an old woman has come to call on the tenant of the house who is treating her to a glass of native wine. They sit at a heavy table before a window that gives a view, above the coarse half-curtains, of a housetop, trees and sky. A geranium blooms on the window-sill and the whole interior is rich in the atmosphere of homely peasant life.

Signed at lower left, G. David Millet.

Purchased from C. W. Kraushaar.

JADES, CRYSTALS AND CHINESE PORCELAINS

PREFATORY NOTE.

It may be said without the slightest hesitation that this is the finest assemblage of jades, crystals and other hard stones ever offered for sale in the United States.

There are very few collections of this kind, and the supply of fine pieces of jades and crystals decreases from day to day.

The collection as herein catalogued is of the finest possible quality in form, color and technique.

Mention may be made of the large Rock Crystal Palace Vase, the superb Rose Pink Quartz Vases, with their original covers, which are masterpieces of the Chinese craftsmen of past ages.

The Emerald Green Jade Screen, the Crystal Balls, and the very unusual Mandarin Amber and Jade Necklace—in fact the entire ensemble is so fine in quality, conception and of artistic merit, that the pen cannot do it justice.

Among the snuff bottles will be found distinctive examples used by the most fastidious princes and mandarins of China.

The amber specimens are unsurpassable.

The Chinese and Japanese porcelains, though not all antique, will be found in good forms and colors, especially some of the monochromes, which are represented by apple-green, coral-red and fine blues; the polychromes are likewise very fine, with happy shapes and charming decorations in famille-verte and famille-rose enamels.

Therefore such a gathering of so many cherished treasures should be of more than passing interest for the collectors and connoisseurs.

(Signed) RALPH M. CHAIT.

SEVENTH SESSION

Thursday Afternoon, April 20th, 1916, at 2:30 o'Clock

JADES, CRYSTALS AND CHINESE PORCELAINS

884 PAIR SMALL FAMILLE VERTE JARS, oviform shape, of Ta-Ming porcelain and decorated with a conventionalized design presenting two lions rampant amidst a lotus flower and scroll motif. Embellishment is in the famille verte enamels upon a white ground. With two hand-carved teakwood covers and yellow ivory tops. Of the Wan-Li Dynasty, 1573-1620.

No. 888

885 FIVE-COLOR CRICKET BOX, oblong shaped. The ends are reticulated. The entire box is decorated with the hundred antiques in the famille rose enamels. Tau-Kwan period, 1820-1850.

Size, 7x5 inches

886 CYLINDRICAL-SHAPED VASE, with trumpet neck, the body sustaining two monster heads bearing rings. Decorated with one of the eight immortals holding a branch of the peach tree, symbolic of immortality. Decoration carried out in peach bloom and blue under-glazed enamels on a white ground. The base bears in

under-glazed blue a character mark of the Ming Dynasty, but is obviously of the Tau-Kwan period, 1820-1850.

Height, 8 *inches*

887 FAMILLE VERTE JAR, oviform shape, with upright lip (which is repaired), and has a pewter mounting. The body presents four leaf-shaped reserves, sustaining conventionalized floral designs. The shoulder is decorated with lotus flowers, leaves and scrolls, and from it and the base, in ascending and descending form, appear Joo-I heads, symbolic of happiness. The vase is covered with a diaper pattern of the Yung-Ching period, 1723-1735.

Height, 9½ *inches*

888 PAIR OF CHINESE LOWESTOFF MANDARIN VASES, with sloping upright lip. The decoration consists of two white reserves, filled with domestic scenes. The rest of the vase is adorned with flowers and insects. The neck has a diaper pattern border, embellished in famille rose enamels and silver blue upon a brilliant, translucent white ground. Of the Chien-Lung period, 1736-1795. Bell-shaped carved teakwood covers.

Height, 9½ *inches*

889 CHINESE PORCELAIN PILGRIM-SHAPED VASE, or, as the Chinese term it, Full Moon Vase. Decorated upon both faces with lotus flowers, birds and arabesques, in famille rose enamels upon a black ground. The sides sustain four loops and are also decorated with chrysanthemums and scrolls, in five colors upon a canary-yellow ground. The high-spreading foot is similarly adorned. Ornamentation is executed in *Graviata* style. Of the late Chien-Lung period, 1736-1795.

Height, 8½ *inches*

890 PAIR OF TALL CHINESE LOWESTOFF VASES, flat flask-shaped, with spreading mouth and foot. The bodies are fluted. Fine, vibrant Ta-Ching porcelain, presenting upon an over-all diaper pattern design five white reserves. On the obverse and reverse sides the medallions sustain sea scopes and domestic scenery. The medallions on the sides are filled with flowers. The neck sustains two ascending dragons, which form handles. The entire decoration is carried out in five colors, of which red is very predominant. Of the Chien-Lung period, 1736-1795.

Height, 11½ *inches*

891 PAIR OF BOTTLE-SHAPED, CORAL-RED VASES, bulbous body and trumpet neck, wide spreading base. Invested with a remarkable and

brilliant coral-red glaze of metallic quality. Of the late Chien-Lung period, 1736-1795. (The lip of one slightly damaged and repaired.)

Height, 7½ inches

892 BOTTLE-SHAPED VASE, with slightly tapering body and short, tubular neck. Of resonant Ta-Ching porcelain, coated with a very brilliant tomato-red glaze of uniform quality. Of the Chia-Ching period, 1796-1820.

Height, 6½ inches

893 JAPANESE OLD AWATA WARE FAIENCE PLAQUE, shallow saucer shape. The obverse side is decorated with a lady enjoying some refreshments. She is dressed in very finely embroidered and flowing robes, embellished in green, yellow and aubergine enamels upon a pale-blue ground. The reverse side is invested with a cream-white crackled glaze.

Diameter, 16 inches

894 GALIPOT-SHAPED CORAL-RED VASE, with bulbous body and slight-tapering short trumpet neck. Invested with a rich coral-red glaze of even quality, which has a remarkable metallic iridescence. Chien-Lung period, 1736-1795.

Height, 9 inches

895 BOTTLE-SHAPED CORAL-RED VASE, with oviform body and trumpet-shaped neck, coated with a very fine coral-red glaze of unusual quality, which presents a metallic iridescence. The porcelain is of remarkably fine quality, which makes this a very choice and unique specimen and one of the prize monochrome glazes of the Chinese connoisseurs. Yung-Ching period, 1722-1735.

Height, 8¾ inches

896 FINE CHINESE HARD PORCELAIN GRACEFULLY SHAPED VASE, with bulbous body, tapering down to the base, which slightly spreads out. Attenuated neck, which has a collar. Invested with a rose-colored glaze of very remarkable brilliancy and quality. The base bears the double ring mark in under-glaze blue.

Height, 8½ inches

No. 905

897 TA-CHING HARD PORCELAIN CYLINDRICAL VASE, with small upright lip. Invested with a very fine and brilliant mustard-yellow glaze, which is adorned with a very minute crackle, known as fish spawn. The foot of the vase is coated with a cream-colored crackled glaze and bears the mark of Suen-Tih in red, but is obviously of the Chien-Lung period, 1736-1795.

Height, 8¼ *inches*

898 PAIR OF CLUB-SHAPED VASES, with cylindrical, slightly tapering bodies, tubular necks, with upright lip. Invested with a very brilliant powder-blue glaze of uniform quality. The vase bears the double ring-mark in under-glaze blue.

Height, 8 *inches*

899 FLAT FLASK-SHAPED VASE, with trumpet neck and high, sloping pedestal foot, of Ta-Ching hard porcelain. The body and neck of the vase are entwined by two lotus leaves, which are boldly modeled in high relief. Invested with a very brilliant peacock-blue glaze, which is very minutely crackled. The base is unadorned, but is similarly coated with a peacock glaze of darker quality. Of the late 18th Century.

Height, 9 *inches*

900 MINIATURE BIBERON-SHAPED VASE, coated with a sang de bœuf crackled glaze of very fine quality. The foot bears the six-character mark of Kang-Hsi in under-glaze blue, but is obviously of the 18th Century.

Height, 3½ *inches*

901 BOTTLE-SHAPED VASE, bulbous body and tubular neck. Invested with a very brilliant royal-blue glaze of even quality. Of the Chien-Lung period, 1736-1795.

Height, 6 *inches*

902 BARREL-SHAPED VASE, of hard Chinese porcelain. Invested with a sang de poulet glaze of remarkable quality. The vase bears in under-glaze blue the double ring-mark.

Height, 6 *inches*

903 OVIFORM JAR, with upright lip and bulbous body, which tapers down to the base, which is also extended in bulbous form. Hard Ta-Ching porcelain, coated with a most remarkably brilliant sang de poulet glaze of even quality. The foot is coated with a pale Celadon glaze. Of the 18th Century.

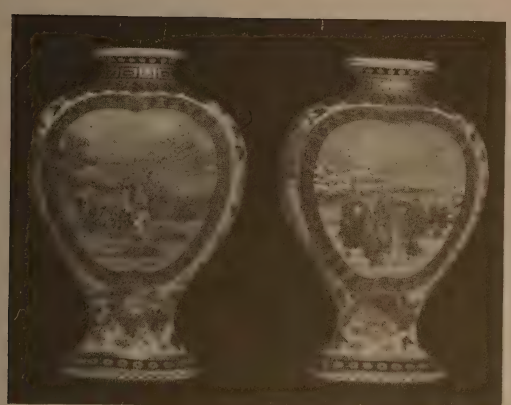
Height, 6 *inches*

904 GLOBULAR JAR, mounted with gold rims on lip and foot. Low pedestal base. Has a very unusual sang de bœuf glaze which presents in some parts dark clottings, as would the blood. The foot is coated with a cream crackled glaze typical of these specimens. Kang-Hsi period, 1662-1722.

Height, 4 *inches*

905 BOTTLE-SHAPED VASE, with globular body and long tubular neck and short trumpet base. Invested with very fine and unusual deep apple-green glaze. The crackles present a dark outline through the fact that they have been filled in with India ink, as was customary for the Chinese to do in this wonderful ware. 18th Century.

Height, 8 *inches*



No. 909

No. 957 No. 940

906 BOTTLE-SHAPED VASE, with globular body, tubular neck, bulbous mouth and upright lip. Invested with a very fine and brilliant deep cucumber-green crackled glaze of remarkable quality. Chien-Lung period, 1736-1795.

Height, 5½ *inches*

907 JAPANESE PORCELAIN WINE CUP. The exterior is decorated with a conventionalized floral scroll and bird design. The interior is covered over all with small and most unusually remarkably distinct characters. To the European eye it presents a marvelous feat. The exterior decoration is gold upon a red ground.

Height, 3½ *inches*

908 JAPANESE SATSUMA GOBLET. The base is of trumpet shape and bears a Japanese mark . Faience porcelain. The decoration pictures "The Thousand Sparrows," executed in gold and green upon a white ground.

Height, 3½ *inches*

909 PAIR OF VERY FINE OLD JAPANESE SATSUMA FLAT GALIPOT-SHAPED VASES. The embellishment consists of medallions, sustaining domestic scenes, birds, flowers and scrolls, in five colors upon a white ground.

Height, 4¼ *inches*

910 OLD JAPANESE SATSUMA TEAPOT with original cover, with spout in the form of an ascending dragon, and a similar dragon in descending form as handle. Decorated with floral designs in red, gold and blue upon a white ground. The cover is surmounted by a coiled serpent which is similarly adorned.

Height, 4½ *inches*

911 OLD JAPANESE SATSUMA GALLIPOT-SHAPED VASE, with tapering body. The upper part represents a garden festival in which ladies of the Japanese court are being served with refreshments by their attendants and entertained by musicians. The lower half presents two peculiarly shaped panels, one sustaining a landscape with a pagoda in the immediate foreground, the other, birds and flowers. Decorated in five colors.

Height, 9 *inches*

912 OLD JAPANESE SATSUMA CYLINDRICAL VASE, with contracted neck. The decoration represents a river festival, in which is seen a procession of the Imperial Boats. The shoulder and base are adorned with curious designs. Embellished in many colors, of which gold is predominant.

Height, 10 *inches*

913 OLD JAPANESE SATSUMA WINE EWER, with original cover. The bulbous body is decorated with domestic scenes. The spout is embellished with "The Thousand Sparrows." An unusual specimen of the Ceramic artists of Japan.

Height, 10 *inches*

914 INDIAN LACQUERED CUP, embellished with floral border in black and gold upon a reddish-brown ground.

915 Ernstthal 5.00

EUROPEAN OBLONG-SHAPED ARTIST'S BRUSH HOLDER. The decoration consists of many designs, the principal one of which is an artist's palette picture in the form of a panel sustaining two goats butting each other. Several peasants are shown as spectators. The decoration and form is characteristic of the art of Japan. The base bears the signature of the artist, E. Galle Nancy.

Height, 7 inches

916 Schwartz 3.00

JAPANESE PORCELAIN FIGURE OF A SAGE. Seated alongside of him is a deer, symbolic of happiness and longevity. Embellished in blue and yellow upon a white ground.

917 Schwartz 5.00

CHINESE PUZZLE JUG, OR WINE EWER, in the form of a Chinese boy, holding a pup which has a flowing red ribbon on its neck. On one side it holds a bell and on the other it forms a handle. The decoration is carried out in blue, red and gold. 19th Century.

Height, 7½ inches

No. 997

918 Kayser 35.00

POTTERY STATUE OF KWAN-YIN, or Goddess of Mercy, riding upon a dog, Foo, which stands erect, with head slightly turned toward the spectator. The decoration is yellow, blue, green and rose, upon a buff-colored ground. This is a very remarkable specimen of Oriental modelling of the 19th Century.

Height, 10 inches

919 Ernstthal 6.00

ANTIQUE JAPANESE FIGURE OF A KWAN-YIN, or Goddess of Mercy, seated upon a rock. She holds her hands in the sleeves of her gown. Her head is cloaked in a red-colored head covering.

Height, 7 inches

920 Schwartz 18.00

JAPANESE STATUE, presenting the Goddess of War riding upon a mythological animal. She holds in her hand the sword and spray bottle. Her garments are decorated with the Royal Phoenix

birds and flames, decorated in red, blue and gold upon a cream white ground.

Height, 10 *inches*

921 JAPANESE INCENSE BURNER, with its Original Cover, presenting a grotesque monster supporting the burner. The color is red, blue and deep dark green. A very curious specimen. (One of the claws of the monster is missing.)

Height, 7 *inches*

922 BLANC DE CHINE PORCELAIN TREE, most remarkably modelled, very unique. Of Chien-Lung period, 1736-1795.

Height, 14½ *inches*

923 CHINESE HARD PORCELAIN BLUE AND WHITE STATUE OF A SEATED KWAN-YIN, or Goddess of Mercy. On both sides of her stands an attendant. Very remarkably executed.

Height, 10 *inches*

924 CHINESE PORCELAIN TILE, depicting in the upper half a scene of the Emperor in conference with his ministers. In the lower half is a group of warriors boldly drawn, in brilliant enamels of the famille rose.

Size, 13x17 *inches*

925 SEMI-EGG SHELL PORCELAIN VASE, with tapering body. The decoration presents a prunus tree in black, upon a rich brilliant yellow ground.

Height, 7¼ *inches*

926 BLUE AND WHITE PORCELAIN ROSE JAR, with pierced biscuit cover bearing a conventionalized floral decoration in pale silver-blue upon a clear white ground.

Height, 4½ *inches*

927 PAIR OF FLAT PILGRIM-SHAPED VASES, or, as the Japanese and Chinese call them, Full Moon, with narrow, tubular neck and low, spreading foot. The decoration consists of numerous curious patterns, which form a conventionalized floral and leaf design. The decoration is carried out in enamel, red, green and white upon a deep blue ground.

Height, 12¾ *inches*

928 CHINESE HARD PORCELAIN THREE-COLOR KYLIN. Coated with a very fine yellow glaze of even quality, and which presents a

metallic iridescence. Of the Ming Dynasty, 1368-1644. On carved teakwood stand.

929 CHINESE PORCELAIN BLUE AND WHITE CYLINDRICAL JAR AND COVER. Decoration shows a mountain retreat of the sages, some playing on musical instruments, others reading poetry, and others reclining.

Height, 7 inches

No. 1017

No. 1024

930 BLUE AND WHITE HARD PORCELAIN PEAR-SHAPED VASE, decorated with the Eight Precious Things, symbolic of happiness, longevity, good luck, etc. The decoration is in rich cobalt-blue under a pellucid white glaze. Kang-Hsi period, 1662-1722.

Height, 6 inches

931 BLUE AND WHITE CLUB-SHAPED VASE, hard Chinese porcelain. The cylindrical body is decorated on one face with the prunus tree and peonies branching out from a rock; the other face presents a pine tree, with Phoenix, birds and Buddha's hand fruit, "the citron." The entire decoration is carried out in rich cobalt-blue upon

a pellucid white glaze. The base bears the double ring mark of the Kang-Hsi period, but is apparently of a later epoch.

Height, 17½ *inches*

932 Companion Piece Blue and White Club-Shaped Vase, hard Chinese porcelain.

Height, 17½ *inches*

933 Large Blue and White Globular Jar, decorated with historic scenes. Presents on one side Buddha on horseback, with an armed escort who are met by his disciples. On the other side he is seated on his throne, and entertained by musicians and poets. This scene is depicted upon a river bank, where, in the far distance, nude Chinese women are bathing. The cover is surmounted by a peach, the emblem of immortality. The decoration is in silver, under glaze blue upon a white ground. 19th Century.

Height, 8½ *inches*

934 Blue and White Beaker-shaped Vase, with trumpet-shaped neck, globular body and trumpet base. Clear and vibrant, hard porcelain, decorated with five-claw water dragons among water lilies. The decoration is in rich and brilliant cobalt-blue under a pellucid glaze. The base bears the six-character mark of the Ming Dynasty in under-glaze blue, but is evidently of a much later epoch.

Height, 16 *inches*

935 Pair of Chinese Blue and White Hawthorn Ginger Jars, with their Original Covers. Decorated with Hawthorn sprays delicately drawn upon a very deep cobalt-blue, which presents a crackled appearance. This depicts the cracking of the ice in the springtime, when the Chinese use these jars for gifts. (One of the covers broken and repaired.)

Height, 8¼ *inches*

936 One Large Blue and White Hawthorn Ginger Jar, Chinese hard porcelain, decorated with prunus tree and aster flowers upon a deep dark-blue ground. With original cover similarly adorned.

Height, 9½ *inches*

937 Large Japanese Umbrella Stand, decorated with red lacquer fan-shaped panels upon a diapered-pattern ground.

938 Pair of Old Japanese Satsuma Imperial Vases, bolster shape, contracted neck and spreading mouth with upright lip. This pair of superb vases depicts the latter part of the life of Buddha and his ascension to Heaven. He is seen in the form of an Angel,

hovering over his disciples, who have gathered from all parts of the Universe to pay homage to him. Of these remarkable vases it can only be said that the conception of the artist and the technique of the execution presents a masterpiece.

Height, 25 inches; diameter, 12 inches

939 PAIR OF OVIFORM JARS. Ta-Ching hard porcelain, decorated with the conventionalized lotus scroll and flower design, which is executed in low relief and invested with a white glaze, relieving the starch-blue ground. Of the late Chien-Lung period, 1736-1795. With carved teakwood stands and covers.

Height, 6½ inches

No. 1029

940 IMPERIAL WARE BOTTLE-SHAPED VASE, with bulbous body and gracefully shaped neck, low pedestal foot. An unusual feature of this vase is that the center part of the body is of porcelain. The neck, commencing from the shoulder of the vase, and the base, is of metal. The porcelain body sustains four reticulated circular medallions, through which is seen an inner vessel of blue and white porcelain with a landscape decoration. The panels themselves depict beautiful garden scenes, which relieve the ruby-red ground

of the porcelain body. The neck and base are decorated with conventionalized scrolls and floral motifs, amidst which appear bats, symbolic of good luck. The whole decoration is in famille rose enamel upon a turquoise and ruby-red ground. The base bears the seal character-mark of Chien-Lung and the vase is of that period.

Height, 12½ inches

941 THREE COLORED GOURD-SHAPED VASE. The decoration is conventional and consists of lotus leaves and scrolls in deep peacock-blue and white enamel upon a brilliant aubergine ground. Of the Ming Dynasty, 1368-1640.

Height, 8½ inches

942 MINIATURE BOTTLE-SHAPED VASE, of hard Chinese Porcelain. Invested with rich and brilliant Mazarine-blue glaze.

Height, 5¼ inches

943 CHINESE GLASS BOTTLE-SHAPED VASE, carved in high relief with flowers and trees of turquoise-blue coloring.

Height, 5 inches

944 CHINESE GLASS BOTTLE-SHAPED VASE, with globular body and tubular neck. The body of the vase is decorated with entwined branches, leaves and lotus flowers in which appears the Phoenix in smoked-yellow tint. On the base is engraved in characters a Ming mark, but it is obviously of the Yung-Ching period. A choice and unique specimen.

Height, 4½ inches

945 PAIR OF CHINESE BOTTLE-SHAPED CARVED GLASS VASES. Decorated with a conventionalized floral design in high relief colored vermilion-red upon a sulphur-yellow ground.

Height, 5½ inches

946 AMPHORA-SHAPED CHINESE GLASS VASE. Decorated with flowers, trees and scrolls, in vermilion-red upon a sulphur-yellow ground.

Height, 4½ inches

947 CYLINDRICAL CARVED GLASS VASE, decorated with two conventionalized dragons in lapis lazuli-blue, among flames of pale-pink upon a pure milk-white ground. (Slightly damaged.)

Height, 4½ inches

948 SMALL CARVED GLASS BOTTLE-SHAPED VASE. Tall, cylindrical neck and hexagonal collar. The decoration is of a flying dragon amidst a scroll motif. The embellishment in lapis lazuli-blue upon a milk-white ground.

Height, 5 inches

949 CHINESE GLOBULAR CARVED GLASS JAR, decorated with barnyard scenes—a cat chasing a rooster. The decoration is carried out in five colors upon a milk-white ground. The lip and foot have amber-colored borders. With green jade cover, carved in high relief, sustaining the emblematic peach. Carved ivory stand.

Height, 2½ inches

No. 1030

950 CHINESE CARVED GLASS BOTTLE-SHAPED VASE, with globular body and long tubular neck. The decoration consists of a four-clawed dragon and a Phoenix, which are the symbols of the Emperor and Empress. The carving is boldly executed in high relief and is of ruby-red color upon a sulphur-yellow ground. Chien-Lung period, 1736-1795.

Height, 8½ inches

951 CHINESE CARVED GLASS BOTTLE-SHAPED VASE. Semi-globular body and long tubular neck, decorated with conventional design of grapevine leaves and branches carried out in ruby-red upon a sulphur-yellow ground. Chien-Lung period, 1736-1795.

Height, 9 inches

952 MINIATURE JAPANESE BRONZE ENAMELED VASE. Gallipot shape, decorated with flowers and leaves in dark green and rose, upon a light sea-green ground.

Height, 3½ inches

953 JAPANESE CLOISONNE CYLINDRICAL BRUSH HOLDER. Decorated with fan-shaped medallions sustaining birds, flowers and scrolls, in five colors upon a gold scroll.

Height, 4 inches

954 PAIR OF CHINESE CLOISONNE BOTTLE-SHAPED VASES, with semi-globular body and long tubular neck. Decorated with conventionalized lotus leaf and scroll motif in red, yellow and green upon a light-blue ground. 18th Century.

955 PAIR OF CHINESE CLOISONNE EGG-SHAPED VASES Ornamented with flowers, scrolls and leaves. A diaper pattern border encircling the central part of the body relieves the decoration which is in dark-red, yellow and green upon a turquoise-blue ground.

Height, 9 *inches*

956 PAIR OF CHINESE CLOISONNE BOTTLE-SHAPED VASES. Oviform body with sloping shoulders and cylindrical neck, low pedestal foot. The neck and shoulder present a conventionalized floral and scroll motif enveloping four dragons. The body is decorated with leaves, scrolls and flowers. The vase is encircled by a scroll and Joo-i head border in yellow and turquoise-blue. The lip and foot have floral scroll borders in lapis lazuli. The entire decoration is carried out in five colors upon a black ground. 18th Century. (One is slightly dented.)

Height, 14 *inches*

957 PAIR OF PEKIN ENAMELED WINE EWERS with their original covers, Flat flask-shaped bodies with spreading neck and high trumpet-shaped base. Scrolled loop handle and long, high curved spout which is attached to the neck of the vase by a fish. Upon the body of the ewer in outstanding manner are two peach-shaped medallions which sustain in a circular border bats which surround the symbol of longevity. The entire decoration is carried out in five colors on a pale silver and heaven-blue ground. A very remarkable and unusual pair. 18th Century.

Height, 17 *inches*

CHINESE JADE, AMBER AND GLASS SNUFF BOTTLES.

958 CARVED CHINESE GLASS SNUFF BOTTLE, sustaining a decoration of conventionalized lotus flowers, and leaf decoration of design in green, yellow, pink, red, and blue upon a milk ground. With amber stopper. Chien-Lung period, 1736-1795.

Height, 3 *inches*

959 CHINESE CARVED GLASS SNUFF BOTTLE, gallipot-shaped with gold-mounted rim, presenting a landscape on one side and a flying

stork on the other, symbolic of good luck. In lapis lazuli-blue upon milk-white ground.

Height, 3½ *inches*

960 CARVED CHINESE GLASS SNUFF BOTTLE, sustaining two monster head handles, with rings in bold relief. A dog and parrot complete the decoration in a brilliant vermilion-red, upon a milk-white ground. Chien-Lung period, 1736-1795.

Height, 3 *inches*

961 CHINESE CARVED GLASS SNUFF BOTTLE, decoration in high relief of lotus flowers, leaves and scroll, in five colors, on a milk-white ground. With red stopper. Chien-Lung period, 1736-1795.

Height, 3 *inches*

No. 1028 No. 1031 No. 1032

962 EXTRAORDINARY LARGE CHINESE CARVED GLASS SNUFF BOTTLE. Decorated with prunus tree on one side and animal and flowers on the other, sustaining two monster head handles. The decoration is carved in high relief and is in deep ruby-red tint upon a smoke-gray ground.

Height, 4 *inches*

963 CHINESE PORCELAIN SNUFF BOTTLE, decorated with conventionalized dragons amidst flames. Invested with a rich lapis lazuli-blue enamel. Light-blue colored top. Chien-Lung period, 1736-1795.
Height, 3 *inches*

964 PORCELAIN SNUFF BOTTLE, design represents the sixteen Aharats or disciples of Buddha. The decoration is in famille rose enamels upon a pale-green scroll ground. Bears seal-mark of the late Chien-Lung period. Is mounted in gold. Light amber top.
Height, 3 *inches*

965 VERY FINE YELLOW AMBER SNUFF BOTTLE, of finest quality. Gold and green jade stopper.
Height, 3½ *inches*

966 BOTTLE-SHAPED AMBER SNUFF BOTTLE of remarkable quality, with green jade stopper.
Height, 3½ *inches*

967 ONE GOLDSTONE SNUFF BOTTLE OR AVENTURINE AND STOPPER, of very fine quality.
Height, 2¾ *inches*

968 YELLOW AMBER GRACEFULLY SHAPED SNUFF BOTTLE, of the finest quality with brown mottlings and with coral and lapis lazuli stopper.
Height, 4 *inches*

969 BROWN AMBER SNUFF BOTTLE, of fine color and transparent quality. with green jade stopper.

970 MULTI-COLORED COMPOSITION SNUFF BOTTLE, with coral and glass stopper. Very unusual.

971 SNUFF BOTTLE. Biberon shape, a mixture of glass and goldstone. A combination of the two ingredients only been made possible by Chinese ingenuity. Light and dark amber stopper.

972 CHINESE GLASS SNUFF BOTTLE, with decoration of domestic scenes painted on the inside. With rose quartz stopper.
Height, 3 *inches*

973 VERY UNUSUAL AGATE SNUFF BOTTLE. Its decoration consists of trees and flowers of carved jade attached to the agate. Of unsurpassable quality. Semi-precious red stone stopper.

974 CHINESE PORCELAIN SNUFF BOTTLE. Biberon shaped, moulded in high relief presenting a conventionalized design of the three-clawed dragon and a Phoenix. Invested with a deep-red enamel. Late Chien-Lung period. 1736-1795.

Height, 3 *inches*

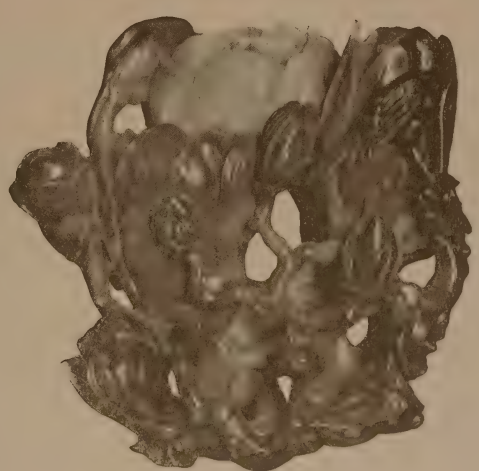
975 PURE WHITE JADE SNUFF BOTTLE, of translucent quality, with green jade stopper.

976 PURE WHITE JADE SNUFF BOTTLE of translucent quality, with green jade stopper.

977 PURE WHITE JADE SNUFF BOTTLE, highly polished and of remarkable quality. With stone stopper.

Height, 3 *inches*

No. 1037



No. 1041

978 PURE WHITE PEAR-SHAPED SNUFF BOTTLE. Very fine quality jade with Carnelian and gold top.

979 LARGE CHINESE CRYSTAL GLASS SNUFF BOTTLE, carved in low relief and sustaining two monster head handles and rings. Decorated with a court scene in five colors from the inside. The base is en-

graved with a seal-mark. Chien-Lung period 1736-1795. With blue glass stopper.

Height, 5½ inches

980 VERY UNUSUAL BLUE AGATE SEAL, with a natural white reserve and blue motif.

Height, 2⅞ inches

981 EMERALD GREEN AND WHITE JADE AMULET. Embellished with a parrot carved in very high relief. Also the *fungus* which is symbolic of good luck and happiness.

982 MOTTLED GREEN AND WHITE JADE ORNAMENT. Carved in the form of an early Chinese coin.

983 SMALL GOLD MINIATURE SNUFF BOX. The top and bottom are of goldstone or aventurine, not artificial.

984 PAIR OF PURE WHITE JADE ASH TRAYS, mutton fat quality.

Length, 4½ inches

985 AMBER AMULET. Remarkably fine quality. Carved in high relief with a conventionalized floral scroll. A wonderful specimen. Supported on a carved teakwood stand. To be used as a small screen.

986 AMBER SEAL, surmounted by a Kylin.

Height, 1¼ inches

987 DARK COLOR AMBER ORNAMENT, presenting a carved figure of a horse. Very fine quality.

Height, 1½ inches

988 LARGE AMETHYST. Wonderfully carved ornament, presenting the figures of a large and a small frog. Unusually fine specimen.

989 AMETHYST. Artistically carved ornament in the form of a frog. Very brilliant and rich in tone.

990 AMETHYST. Remarkably carved ornament in the form of a peach, with its leaves and branches, symbolic of immortality.

CHINESE JADES, CRYSTALS, AMBER AND OTHER HARD STONES.

991 PURE WHITE MUTTON FAT JADE TABLE, of fine quality, supported on four feet.

Size, 2x3 *inches*

992 SMALL JADE VASE, of very fine mutton fat quality. Formed after the ancient bronzes. With tapering body and short contracted neck. Supported on four feet. With two ascending monsters carved in high relief. A truly remarkable specimen. Has a very fine high polish.

993 SMALL GREEN JADE VASE. Flattened rectangular-shaped body with receding neck sustaining two elephant head handles supporting loose rings. Elaborately decorated with conventionalized floral designs in low relief. With its original cover surmounted by a Kylin modeled in outstanding manner, in full force and character.

Height, 6 *inches*

No. 1039

No. 1042

994 PURE WHITE MUTTON FAT JADE CARVED BOX, in form of a peach. A remarkable and unusual specimen. The box and cover are held together by a carved loose link. The entire specimen is carved from one block of jade. Very fine carved teakwood stand.

Size, 3½x1½ *inches*

995 PURE WHITE JADE FIGURE OF A CHINESE BOY, holding a branch of the tree of longevity. The quality of this is very fine and translucent. The carving is of very artistic execution.

Height, 3 *inches*

996 PURE WHITE JADE CARVED FIGURE OF AN IMMORTAL, carrying a gourd and fly wisp. The modeling of this figure is admirable, the treatment of the flowing robes unusually skillful.

997 WHITE JADE FIGURE OF AN IMMORTAL, holding in his right hand the peach of immortality. In his left hand is a staff. On his back he carries a gourd.

998 A CHINESE JADE CARVING, presenting an elephant carrying a vase. Formed after the ancient bronzes. The carving is exceptionally delicate presenting an embroidered mat on the back of the elephant, and a full decoration on the vase. This form is a copy of the larger vessels used for ritual purposes and which were often seen in ancient Chinese temples. Intricately carved teakwood stand.

Height, 5 *inches*

999 SMALL STATUE, figure of an elephant. Most artistically carved from an amber colored material. On carved teakwood stand.

Size, 4x2½ *inches*

1000 SMALL STATUE, representing an elephant. Carved from one solid mass of amber. Has semi-precious stones for eyes.

Size, 2x2½ *inches*

1001 PAIR OF CARVED ELEPHANTS. Carved from a green-colored material.

1002 ORNAMENT. Very finely carved in the form of a rabbit in sitting position. Of a greenish material.

1003 ROSE QUARTZ VASE. Flattened rectangular body with contracted neck sustaining two elephant head loop handles decorated with conventionalized floral and leaf design. Remarkably carved in low relief. The neck and foot are adorned with Greek fret border, with original bell-shaped cover. Teakwood stand.

Height, 5 *inches*

1004 GREEN JADE ORNAMENT, carved in the form of a fruit, a combination of jade and rose quartz. Remarkably carved in high relief.

Size, 3x2 *inches*

No. 1046 No. 1038 No. 1046

PURE WHITE JADE CABINET SPECIMEN, presenting the figures of two goats seated upon a rock entwined by branches and leaves. The carving is done in the full round. The jade is of very fine mutton fat quality and is highly polished. On carved teakwood stand.

Size, 5x2½ *inches*

1006 HAND-CARVED TEAKWOOD PANEL, depicting a bamboo forest, which is relieved by a finely carved white jade figure of a Chinese youth. The reverse side presents a correct copy of this jade figure carved in the teakwood.

Size, 6½x4½ *inches*

1007 GRAYISH-WHITE JADE DEEP BOWL, supported on a low spreading foot, with slightly spreading mouth and short upright rim.

Diameter, 4½ *inches*

1008 EGG-SHAPED ORNAMENT, of quaint design. When held in the hand resembles a transparent vessel filled with a liquid.

Height, 2 *inches*

1009 PURE WHITE JADE ORNAMENT. Figure of a monkey in sitting position holding a peach, the emblem of immortality. Seated on his lap is a young monkey who tries to wrest the peach from him. The jade is of remarkably fine quality and is highly polished. On carved teakwood stand.

Height, 3¼ *inches*

1010 CARVED SOAPSTONE FIGURE OF A SAGE, standing upon a grotesque headed monster. The carving has characteristics of a Japanese artist.

Height, 11½ *inches*

1011 JADE AND TEAKWOOD PAPER WEIGHT. Decorated with trees, scrolls and leaping squirrels, carved in very high relief on the obverse and reverse sides.

Size, 8x2¼ *inches*

1012 AMETHYST QUARTZ COUPE in the form of a water lily entwined by leaves and Mandarin ducks carved in high relief. Of unusual quality. On carved teakwood stand.

Size, 4x3 *inches*

1013 CARVED GOLDSTONE VASE, carved in the form of the ancient bronzes. Supported on a mythological monster. The vase is of flat rectangular shape with low spreading base and slightly contracted neck, sustaining two elephant head handles with carved loose rings. The original cover is surmounted by a Dog Foo. On carved teakwood stand.

Height, 5½ *inches*

1014 CHINESE ROCK CRYSTAL SCHOLAR SET, consisting of a vase, tripod and jar. All have the original covers and are decorated with a conventionalized scroll design and supported upon a crystal stand carved in the form of a Greek fret. Finely sculptured and of clear quality. On carved teakwood stand.

Height, 3 *inches*

1015 GREEN JADE TRIPOD INCENSE BURNER, with original cover, which has three elephant heads from which are suspended loose rings. The burner is held by three grotesque monster head supports, and sustains two loop handles with carved loose rings. The body is embellished with an archaic design in low relief.

Height, 3½ *inches*

1016 PURE WHITE JADE FIGURE OF A HORSE, carrying two monkeys which are holding a peach which is symbolic of immortality. The jade is of very fine translucent quality and is highly polished. On carved teakwood stand.

Height, 4 *inches*

1017 VERY FINE AND HIGHLY POLISHED JADE VASE, beaker-shaped, with wide-spreading mouth and base, embraced by the sacred *fungus* plants, symbolic of good luck. The quality of the jade is unusually fine. Elaborately carved in the full round. On one side it presents an eagle perched upon branches, and on the other a wildcat.

Height, 6¼ *inches*

1018 A Crystal Carved Monument, clear, fine quality, on teakwood stand.

Height, 6 inches

1019 Mutton Fat Jade Group, presenting a mountain retreat, showing five monkeys holding peaches. A mass of intricate carving, very finely executed and highly polished. A remarkably fine specimen.

Height, 5½ inches

1020 One Rock Crystal Figure of an Immortal, upon a low and slightly spreading base, upheld by four claw feet. His hat is thrown over his shoulder and is held up by the chin strap. Very clear, fine quality of painstaking execution.

Height, 5½ inches

No. 1045

1021 One Large Rock Crystal Mass, carved in the form of flames. Much sought after by the Chinese collectors and connoisseurs. The out-shooting flames are finely polished.

13x7 *inches*

1022 One Rock Crystal Figure of a Cat, carved in curled-up position, with head slightly turned. The crystal is of clear and fine quality, so that one can look clear through it. Of very delicate execution, upon a teakwood stand.

6x4 *inches*

1023 Very Fine Jade Dish, shallow circular form, with slightly raised rim flange. The reverse with very low stand. Of the finest mutton fat quality with clouded aspect. On high carved teakwood stand.

Diameter, 6 *inches*

1024 One Square White Jade Beaker, formed after the ancient bronzes, with tall wide-spreading neck, square body and slightly outspreading foot, upon a low pedestal. Decorated with conventionalized archaic dragons and bats, amidst a flame motif. The shoulder and base are very finely embellished with pierced intricate designs. A very choice and early specimen. Clouded mutton fat jade quality. With carved teakwood stand.

Height, 10½ *inches*

1025 One Gilt Bronze Incense Burner, in the form of five-clawed archaic dragon, incrusted with jade, amber, agate, lapis lazuli and carnelian and many other semi-precious stones, that form a conventionalized scroll and flame effect. A very fine and rare specimen. Very masterfully executed. Of the 17th Century. With carved teakwood stand.

Height, 6½ *inches*

1026 One Japanese Silver Inlaid Vase, bottle shape, bulbous body, with tubular fluted neck and low outspreading foot. The body sustains two archaic dragons, which form handles, and which divide two heart-shaped panels sustaining garden scenes, embellished with mother of pearl, malachite, coral and other semi-precious stones, which are appliqued in low relief upon a gold-lacquered ground. The shoulder with a scroll border; the neck and base with cloisonne enamel decoration. Of remarkable workmanship. The artist's signature is inscribed upon the base.

Height, 8¼ *inches*

1027 One Jade Figure of Kwan-Yin, the Goddess of Mercy, carrying a basket, depicted in fine style. Her long, flowing robes and head garment are very delicately carved. Of pure mutton fat jade quality, with dull polish. Of Chien-Lung period, 1736-1795.

Height, 6 *inches*

1028 ONE ROCK CRYSTAL VASE, with original cover. Rectangular flask-shaped body, with contracted neck, sustaining two elephant head handles with loose carved rings. The body is decorated with the Phoenix bird, carved in high relief. The vase stands upright in the embrace of rockeries and fungus plants, symbolic of good luck. The cover is surmounted by a Dog Foo, carved in the full round. The fine, clear, flawless quality and vigorous carving presents in this, a wonderful specimen. Mounted on elaborate carved teakwood stand.

Height, 8 *inches*

No. 1044

No. 1050

1029 ONE AGATE TRIPOD-SHAPED INCENSE BURNER, semi-globular body, supported by three monster head feet, the shoulders sustaining grotesque head loop handles, which support two carved loose rings. The dome-shaped cover is surmounted with a Kylin and Cub, carved in full round. The body is unadorned but is polished with a mirror-like brilliancy. The agate presenting in color a grayish white, with clouded aspect.

Height, 6 *inches*

1030 MUTTON FAT JADE PILGRIM-SHAPED VASE, with original cover. Flat ovoid-shape body, with receding neck. Low spreading pedestal. The body sustains two monster head handles with carved rings, profusely carved with a conventionalized scroll design, which ends with monster heads, and embellished with a poem in engraved characters, gold inlaid. Mandarin-shaped cover, with broad knob finial. The carving is very delicately executed.

Height, 10 *inches*

1031 ONE LARGE ROCK CRYSTAL VASE, with original cover. Flattened rectangular body, with attenuated neck sustaining two monster head handles with carved loose rings. The vase stands upright in the embrace of flourishing scrolls. On one face appears a peach tree, and on the other branches with pomegranates. On the sides, in ascending form, branches, with Buddha's hand, "citron," the emblem of happiness, good luck and longevity. The cover is likewise adorned. The carved and under-carved decoration is very finely executed—clear, flawless quality, enhanced by a high polish. The base, lip and rim of the cover with engraved Greek fret border. On teakwood stand.

Height, 10 *inches*

No. 1025 No. 941 No. 1053

1032 ROCK CRYSTAL CARVED FIGURE OF AN IMMORTAL, holding in one hand a peach, and in the other his staff, to which is tied a gourd. His long, flowing robes are held by a girdle, and by him stands a stork, which, with the peach, are symbolic of good luck and

immortality. Clear, brilliant quality, highly polished and of very elaborate workmanship. On carved teakwood stand.

Height, 7 inches

1033 ONE VERY FINE AND UNUSUAL MUTTON FAT JADE VASE, in the form of the ancient bronzes. A rectangular flattened body with receding neck, sustaining two scroll handles, and original cover surmounted with two lotus flowers on high stems with carved rings. The vase emerges from the back of a Phoenix, which is admirably sculptured. Carved from one solid mass of jade, of very fine clouded mutton fat quality and highly polished. The workmanship is characteristic of best performance of the Chinese craftsman of antiquity. Has carved and silver inlaid teakwood stand.

Height, 9 inches

1034 ONE PURE WHITE JADE TABLE SCREEN. The decoration consists of a seascope. In the immediate foreground is seen a sage riding the waves on a branch of the Tree of Life. Before him stands an incense burner and a monkey, which, with an oar in his hand, is steering the way. The decoration is completed with bamboo trees, rocks, scrolls and clouds. The carving is very finely executed in low relief. The reverse side is adorned with Chinese characters engraved and inlaid with gold, surrounded by a swastika border similarly treated. Framed in carved teakwood and ivory stand. (Stand slightly damaged.)

No. 1052

Height, 4 5-8 inches

1035 ONE PURE WHITE JADE TABLE SCREEN. The decoration on the obverse side consists of a seascope, depicting an immortal with his attendant seated on the river bank, holding a peach, the emblem of long life. His attendant holds his staff. The decoration is

completed by a fir tree, rocks, fungus plants and clouds. Carved in low relief; very remarkably executed. The reverse side is embellished with characters engraved and inlaid with gold, surrounded by a swastika border similarly treated. Framed in carved teakwood and ivory stand.

COMPANION PIECE to the preceding, lot No. 1034.

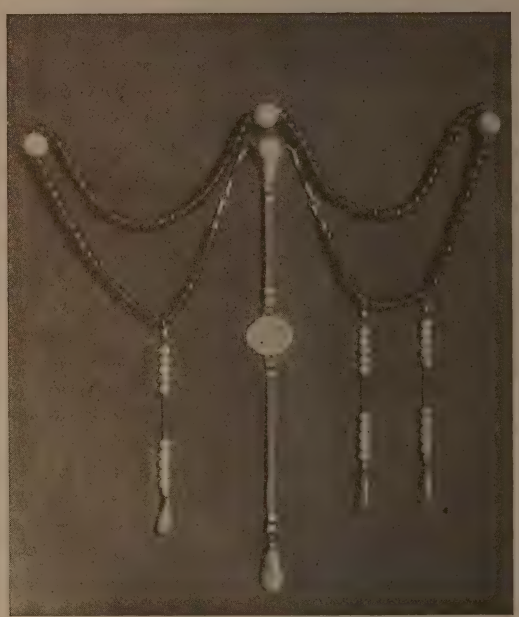
Height, 4 5-8 *inches*

Smyth 110mo

1036 ONE VERY FINE MUTTON FAT CARVED JADE ORNAMENT, depicting a peach tree, symbolic of immortality, with two monkeys and rocks. The carving is in high relief and embellished with pierced background. Very fine translucid quality jade, finely polished. Has carved teakwood stand.

Height, 7 *inches*

No. 1054



No. 1055

Smyth 77mo

1037 ONE MUTTON FAT JADE VASE, flattened flask shape, slightly tapering body, with contracted neck, sustaining two scroll handles. Original dome-shape cover, with broad knob finial. The tapering body is embraced by curling leaves of the Nelumbian Lotus. Carved in bold relief, of very delicate workmanship, and highly

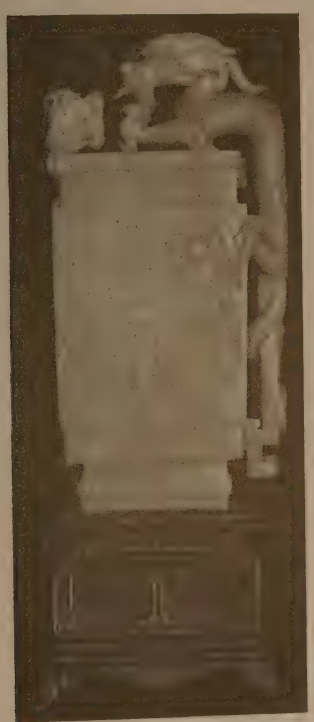
polished. Greenish clouded texture. Has elaborately carved teakwood stand.

Height, 8½ inches

1038 One Mutton Fat Jade Figure of a Kwan-Yin, the Goddess of Mercy, with legs crossed in the Buddhistic fashion, and hands with fingers entwined and palms turned upwards and thumbs closely pressed together, as is characteristic of the Buddhistic and Taotist Deities. Fine quality jade of greenish texture. The carving is broad and vigorous in execution.

Height, 6½ inches

1039 One Pinkish Rose Quartz Crystal Vase, flattened, rectangular-shaped body, with attenuated neck, sustaining two monster head handles with loose rings. On the obverse side is carved in low relief, with Dragon and Phoenix amidst a conventionalized flame



No. 1056

No. 1057

and cloud motif. The reverse side with curling lotus flowers and trees. The original cover is surmounted with a Kylin. The

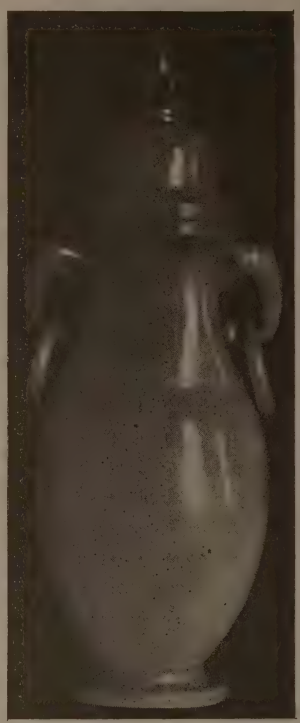
execution is very remarkably formed upon a very highly polished ground. Has carved teakwood stand.

Height, 9 inches

1040 ONE VERY FINE CARNELIAN DOUBLE FLOWER VASE, carved in the form of a curling lotus plant entwined with the fungus, symbolic of good luck, carved and undercarved. The decoration is very vigorously treated. The carnelian is of soft, red tints, through which white patches are distinguished. Has carved teakwood stand.

Height, 5½ inches

No. 1060



No. 1058

1041 ONE CARNELIAN VASE, most remarkably carved and undercarved, presenting a cluster of lotus flowers, branches and leaves. On the obverse side the Phoenix Bird is seen perched on one of the branches. The wonderful workmanship is to be noted. Soft pinkish-red, highly polished texture. On the reverse side are seen lotus flowers and a bird perched upon one of the branches. Has carved teakwood and silver inlaid stand.

Height, 5½ inches

1042 ONE MALACHITE FLOWER POT, oblong shape, supported on four Ju-i head feet, containing dwarf plants, of which the trees and branches are of red and white coral. The flowers, leaves and foliage are of amber, jade, carnelian and agate, with coral ground, amidst which are seen two Chinese boys playing, carved in pure white jade. The masterful conception and very delicate, intricate execution makes this one of the finest examples of Chinese lapidary art. On high, carved rosewood pedestal.

No. 1059

Size, 8x14 *inches*

1043 ONE MALACHITE FLOWER POT (companion piece to preceding lot, No. 1042), oblong shape, supported on four Ju-i head feet, containing dwarf plants, of which the trees and branches are of red and white coral. The flowers, leaves and foliage are of amber, jade, carnelian and agate, with coral ground, amidst which are seen two Chinese boys playing, carved in pure white jade. The masterful conception and very delicate, intricate execution makes this one of the finest examples of Chinese lapidary art. On high carved rosewood pedestal. (Slightly damaged.)

Size, 8x14 *inches*

1044 ONE CHINESE GOLDSTONE AVENTURINE VASE, with original cover, carved in the form of the ancient bronzes, flattened flask-shape body, low-spreading pedestal foot with receding neck, sustaining two elephant head handles with carved loose rings. The neck and base with Greek fret border. The body is adorned with a conventionalized archaic decoration. The hat-shaped cover is surmounted by a Kylin in the full round. The center embellishment is carved in low relief, very highly executed. Has elaborately carved teakwood stand.

Height, 12¾ *inches*

1045 ONE MUTTON FAT JADE GROUP, of an Immortal resting in his mountain retreat. He is seated with legs crossed, holding his staff in

his hands; his first fingers are pointed outwards and pressed firmly together as if in a praying attitude. The position of the hands is characteristic of the Sages and High Priests when at prayer. The carving is executed in three-quarter round and of most artistic merit. Very fine translucid mutton fat quality jade. On carved teakwood stand.

Size, 7x7 *inches*

No. 1062

No. 1063

1046 One Pair of Mutton Fat Color Jade Pricket Candlesticks, spindle-shaped column supporting deep dish and globular spreading base, profusely decorated with conventionalized lotus flower scroll and leaf design in low relief. Very fine quality jade of greenish hue. Has high carved teakwood pedestal.

Height, 9 *inches*

1047 SMALL CRYSTAL BALL, carved like a diamond, resting upon a carved ivory elephant, very finely embellished with semi-precious jewels.
Diameter of Ball, 1¼ *inches*
Height of Elephant and Ball, 3¾ *inches*

1048 CLEAR AND FLAWLESS ROCK CRYSTAL BALL, very fine quality; has carved teakwood stand.
Diameter, 2¾ *inches*

No. 1061

CLEAR AND FLAWLESS ROCK CRYSTAL BALL, resting upon a green jade stand, supported by four tapering feet, which bears the emblem of longevity in low relief.
Diameter, 3 *inches*

1050 UNUSUALLY LARGE ROCK CRYSTAL BALL, of clear, flawless quality. A specimen of these dimensions is considered by the Chinese collectors and connoisseurs as a valuable treasure. The ball is supported by a very intricately and elaborately carved, in low relief, cinnabar lacquer stand.

Diameter of Ball, 4 *inches*

1051 PURE SNOW WHITE JADE VASE, WITH ORIGINAL COVER, quadrangular-shaped body, with slightly spreading base and low pedestal foot. The neck is slightly tapering, sustaining a conventionalized decoration. The base has a descending dragon, which, like the neck, is carved in high relief. The body of the vase is unadorned. and is able to show off its clear, fine, pork fat quality jade, which is highly polished. The cover is surmounted with a broad knob finial. Has carved teakwood stand.

Height, 10½ *inches*

1052 MUTTON FAT JADE VASE, with original cover formed after the ancient bronzes, with oviform-shaped body, with contracted low neck and slightly spreading pedestal foot. The neck sustains two grotesque head loop handles with loose carved rings. The obverse and reverse sides carved in bold relief panels, sustaining four archaic dragons amidst a flame and cloud motif; the cover with conventionalized pierced floral scroll design. Very fine mutton fat quality jade of greenish hue. Has carved teakwood stand.

Height, 8 *inches*

No. 1064

1053 MOSS-GREEN JADE TRIPOD INCENSE BURNER, with original cover, copied after the ancient bronzes. Caldron-shape body, resting upon three monster cabriole-

shaped feet. The shoulder sustains two archaic dragon heads, forming carved loop handles, which support carved loose rings. The cover is surmounted by a coiled, fierce-looking dragon, who has firmly clasped in his claws the omnipotent pearl. The cover, as well as the body of the vase, is embellished with a conventionalized archaic design, carved in low relief. The quality of jade is very fine, displaying emerald green fleckings.

Height, 6 *inches*

No.1065

1054 VERY PURE MILK-WHITE JADE VASE and original cover, formed after the ancient bronzes; bulbuous body, with low-spreading pedestal foot and slightly contracted neck, sustaining four monster head carved loop handles, with carved loose rings. The bulbous body presents a lotus scroll and floral decoration carved in low relief. The dome-shaped cover and rim of the case with swastika border. The cover is surmounted by two conjoined sceptre heads with carved loose rings. Pork fat jade of the finest possible quality. Has carved teakwood stand.

Height, 8 *inches*

1055 VERY FINE MANDARIN AMBER AND JADE NECKLACE, consisting of 110 amber beads of warm golden-brown hue; thirty fets-ui jade small beads, four very large ones and five pendants of very fine translucent quality of emerald-green hue. Trimmed with Oriental pearls and filigree gold. Necklaces as this are considered as priceless treasures amongst the Chinese and are only parted with when such unexpected occurrences as the late revolution and interior troubles.

Length, 60 *inches, when measured without long pendant*
Length, 78 *inches, measured with pendant*

1056 MUTTON FAT JADE VASE in the form of the ancient bronzes. Flattened rectangular shape, with slightly contracted neck and

upright flange with low tapering pedestal foot. Commencing from the base, and ascending along the side and over the neck, a five-claw scaly dragon, carved in the full round, is in pursuit of the omnipotent pearl or flaming orb. The obverse and reverse sides are embellished with a conventionalized floral motif in low relief. Fine mutton fat jade of translucent quality, highly polished. On high carved teakwood stand.

Height, 11 *inches*

1057 PURE WHITE JADE HANGING VASE and original cover, pear shape body, with slightly tapering neck and low pedestal foot. The neck sustains two scroll-carved loop handles, to which is attached a long double-link chain connected to monster head ornament, which has also a carved loose ring and forms the handle and support by which the vase hangs. The cover of the vase is surmounted by a bird carved in the full round, which holds in its beak one end of a double-linked chain. In the central part of the body, amidst a low relief conventionalized design, a bird carved in the full round holds the other end of the chain, to which the cover is attached. From the base protrudes a carved ring, which supports a finely modelled bird. Very fine quality jade, highly polished with a mirror-like brilliancy. Sculptured from one solid block of jade. Has a carved box and teakwood arched high stand.

Height, 8½ *inches*
Height, with stand, 15 *inches*

1058 PURE RARE MUTTON FAT JADE VASE, with original cover, with slightly bulbuous body with receding neck and low-spreading pedestal foot. The neck sustains two elephant head loop hands, which support two large carved loose rings. The foot, lip and rim of cover are decorated with an engraved Greek fret border. The dome-shape cover is surmounted by a recumbent Kylin. The body of the base, as well as the cover, is unadorned and presents in quality the finest jade possible, of a clear white, with greenish tinge hue, and very highly polished, which presents a very charming texture.

Height, 13 *inches*

1059 PURE WHITE JADE CARVED FIGURE OF AN ELEPHANT, who carries upon his back two young Chinese boys, each holding a lotus flower and branch. The elephant is adorned with a finely brocaded tasseled covering. Standing alongside is an attendant carrying a flower vase. The elephant's head is turned towards him, and is typical of the white elephant so highly regarded by the Buddhists when leading the ceremonial processions of festi-

vals. The carving is of the most elaborate workmanship, very painstakingly executed. The quality of the jade is of the finest, presenting a pure white, slightly clouded texture. Has very elaborately carved teakwood pedestal.

Measurement, including pedestal: *Height,* 12½ *inches*
Measurement of jade elephant: 7½ x 5½ *inches*

1060 IMPERIAL EMERALD-GREEN JADE LARGE TABLE SCREEN, oblong, upright shape, decorated with carving in high relief on the obverse and reverse sides, depicting sages with their attendants in their mountain retreat. On the obverse side are seen grouped together five figures, who represent sages, holding branches of the peach tree, symbolic of immortality, in the shade of an entwining peony tree. The reverse side shows the retreat, shaded by blossoming and curling peony trees. The sides, top and bottom are embellished with a finely engraved Greek fret border. The fine quality jade is of what is known as Fets-ui. The fine vigorous carving, combined with the high polish of mirror-like brilliancy, makes this one of the most unique specimens of the collection. Mounted in a blue filigree and very fine enamel decoration, consisting of lotus flowers, leaves and branch borders, amidst which appear on the obverse and reverse sides two leaf-shape panels sustaining birds, flowers and scrolls in Champleve enamel. From the sides protrude two archaic dragons holding rings. Of Chien-Lung period, 1736-1795.

Height, including mount, 13 *inches*
Size of screen, 8x6½ *inches*

1061 LARGE ROCK CRYSTAL VASE and original cover, flat ovoid-shaped body with slightly contracted neck and low-spreading pedestal foot. The neck sustains two carved figures of Chinese boys, one holding a peach, symbolic of immortality; the other with Ju-i head scepter, emblem of good luck. The body on the obverse side has a carved-in panel, sustaining a figure group of an immortal and a deer. The immortal is dressed in long flowing robes, held together by a girdle, and holds a branch of the peach

No. 1067

tree, known as the tree of life. The reverse side presents a similar panel of a lady with a basket of flowers on her shoulders, with head slightly turned, gazing at a Phoenix, Feng Huang. Her attire and aspect is characteristic of the "Long Eliza Ladies" as met with in the porcelain decorations. The hat-shape cover is surmounted with two carved Chinese boys holding a cricket cage. Clear, flawless color. Has carved teakwood stand.

Height, 13 *inches*; *width,* 8 *inches*

1062 VERY FINE ROCK CRYSTAL VASE and original cover, flask shape, slightly tapering body, with receding neck and low pedestal foot. The neck sustains two monster head-carved loop handles with carved loose rings. The body stands upright in the embrace of branches, leaves and peaches, and is embellished on the obverse and reverse sides with two of the eight immortals in bold relief. The dome-shaped cover is surmounted by a coiled, bearded archaic dragon in the full round. Clear, flawless quality of the rarest kind. Has carved teakwood stand.

Height, 12 *inches*

1063 VERY LARGE UNIQUE IMPERIAL ROCK CRYSTAL PALACE VASE, with its original cover. Bulbous rectangular-shape body with attenuated neck and low-spreading pedestal foot. The neck sustains two archaic monster head-carved loop handles with large carved loose rings. The base, lip and rim of cover are engraved with a broad Greek fret border. The body of the vase carved and undercarved in high relief. On one face the elaborate decoration consists of scrolling, peony tree, Phoenix bird, Feng Huang, deer, the sacred fungus plant, emblematic of good luck, happiness and longevity. On the other face, in a similarly treated manner, a tree bearing peaches, pomegranates and citron, Buddha's hand, and which are also symbolic of long life, good luck and happiness. The sides are adorned with ascending sacred fungus plants. The dome-shape cover is carved in high relief, with dragon and Phoenix bird amidst a flame and cloud motif, surmounted by a broad knob finial. Fine, clear, flawless, exceptional quality. The breadth of treatment, the vigorous carving, the masterful conception of design, make this one of the best performances of the Chinese artists and craftsmen of the past ages. Crystals of this size and workmanship are considered as priceless treasures by Oriental collectors and connoisseurs. It has carved teakwood stand.

Height, 14½ *inches; width,* 7½ *inches; breadth,* 5 *inches*

No. 992 No. 1051 No. 1033 No. 998

1064 LARGE GRAND IMPERIAL ROSE QUARTZ PALACE VASE, with original cover. Flattened rectangular oviform-shaped body, with slightly contracted neck and high, wide spreading base. The neck sustains two monster head-carved loop handles, which support two carved loose rings. The base, lip and rim of cover are adorned with an engraved Greek fret border. The body of the vase is entwined in a conventionalized curling nelumbian lotus flower and scroll in low relief. The dome-shape cover is embellished with a conventionalized lotus flower and scroll motif, surmounted by a recumbent Kylin, with bushy tail and mane, in the full round. Reddish-pink, fine quality crystal quartz. The remarkably vigorous treatment and fine execution makes this a cherished treasure, not only on account of its unusually huge dimensions. Has a carved teakwood stand.

Height, 13 *inches; width,* 9 *inches*

1065 LARGE UNIQUE CARNELIAN FLOWER VASE, cylindrical body, standing upright, entwined by lotus and peach tree branches. The obverse side is decorated with a finely posed stork, bat and a sacred deer, carved in the full round amidst a scroll motif. The reverse side presents a carved and under-carved similarly treated decoration, consisting of a bird and sacred fungus flowers, emblematic of happiness, good luck and longevity. The material is enhanced by a very brilliant polish. Has carved silver inlaid teakwood stand.

Height, 9 *inches*

1066 ROSE QUARTZ VASE and original cover; flat, cylindrical shape. The body stands upright and is embraced by the conventionalized lotus and peach trees, with fungus plant embellishment. The decoration is carved and under-carved in bold relief. The cover is carved in a similar manner, presenting a clump of branches, leaves and peaches, symbolic of long life. The material is very highly polished, with mirror-like brilliancy and of light rose-pink texture.

Height, 10 *inches*

1067 ROSE QUARTZ VASE, with original cover, flattened flask shape, slightly bulbous body, with tapering neck embraced by scrolling, peach and pomegranate fruit-bearing trees, carved and under-carved in high relief. The low, semi-globular cover is embellished with similar decoration. The material is of fine rose-pink, flawless quality, enhanced with a high polish. Has carved teakwood stand.

Height, 13 *inches*

EIGHTH SESSION

Thursday Evening, April 20th, 1916, at 8:00 o'Clock

PAINTINGS

1068

Hamburger
78.00

GABRINI.

ITALIAN: Contemporary.

THE WANDERER.

(Water Color.)

Height, 19½ *inches; width,* 12½ *inches.*

No. 1068

Down a gently sloping road from some Italian city comes a sturdy peasant with stout stick in one hand and a pack and pan over his left shoulder. A cleverly painted water color made the more distinguished by the compelling force of the man the artist has indicated here.

Signed at the lower right, Gabrini.

1069

MARIUS ROY.

FRENCH: Contemporary.

AT THE BARRACKS.

(Water Color.)

Height, 18½ *inches; width,* 13½ *inches.*

A scene in a French village temporarily occupied by a cavalry detachment. A bronzed-faced trooper stands before his horse who is enjoying a drink out of a green iron-hooped pail.

Signed at lower left, Marius Roy.

No. 1069

F. J. SEGUINO.

ITALIAN: Contemporary.

GRAND CANAL, VENICE.

(Water Color.)

Height, 14 *inches; width,* 21 *inches.*

A vista of the most famous waterway in Venice on a fete day.

Signed lower right, F. J. Seguino.

1071

F. J. SEGUINO.

ITALIAN: Contemporary.

THE DOGE'S PALACE.

(Water Color.)

Height, 14 *inches; width,* 21 *inches.*

An animated canal scene with the famous palace of the title and the church of St. Marks in the background.

Signed lower right, F. J. Seguino.

Companion to the preceding.

1072

JULES GIRAIDET.

FRENCH: Contemporary.

IN THE OLDEN DAYS.

(Water Color.)

Height, 19½ *inches; width,* 13¼ *inches.*

Before a round, arched doorway in an old church wall, washed pale-yellow by time, a gallant in powdered wig, black velvet and gold coat and breeches, is holding the hand of a young lady in a costume of pink and white and blue, who carries a prayer-book in her right hand. In a green flower-pot at the left a bush of white and yellow flowers, a note of simplicity to this little episode of artificial gallantry.

Signed at the lower left, Jules Giraidet.

Purchased from C. W. Kraushaar.

No. 1091

1073

FRITZ JIG.

AUSTRIAN.

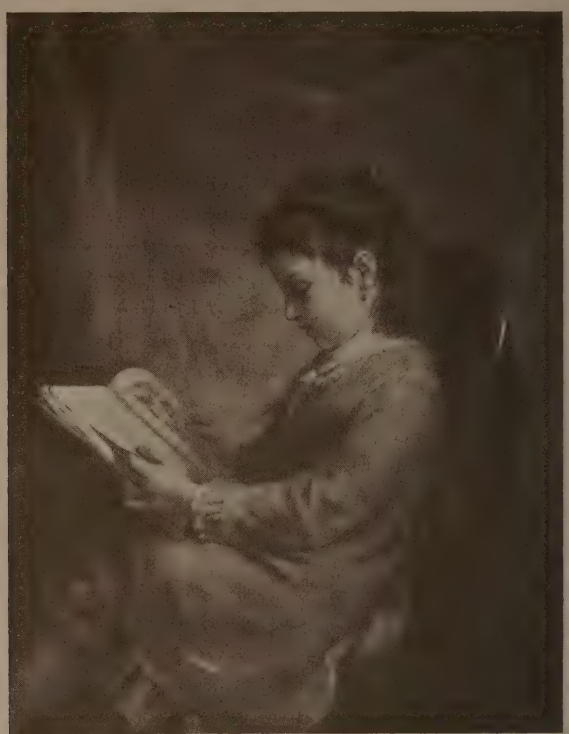
DAISY.

Height, 16 *inches; width,* 16 *inches.*

Against a dusky landscape background is placed the head and bust of

a fair-haired child. The body is in profile, and the rosy, smiling face is turned toward the spectator. She wears a white waist with red straps over shoulders, and on her yellow hair is a lace-trimmed cap.

Signed at the lower right, Fritz Jig.



No. 1096

1074

Hamburger 60

FRITZ JIG.

AUSTRIAN.

NELLY.

Height, 16 *inches; width,* 16 *inches.*

Head and bust of a gypsy type of young girl, with a neck dress and cap, suggesting the love of her people for barbaric colors.

Signed at the lower right, Fritz Jig.

Companion to the preceding.

1075 **EISMAN SEMENOWSKY.**

Russian.

Meditation.

(Panel.)

Height, 35 *inches; width,* 11 *inches.*

In a classical costume of blue and pink, with flowers in her hair and an antique musical instrument by her side, a slender girl stands by a marble well-curb in a Roman pergola with a marble floor.

Signed at the lower right, E. Semenowsky.

Purchased from C. W. Kraushaar.

No. 1097

1076 **EISMAN SEMENOWSKY.**

Russian.

The Siesta.

(Panel.)

Height, 35 *inches; width,* 11 *inches.*

On a Roman stool on a marble terrace a girl in green and flowered draperies studies the blossoms on a branch she has plucked from a tree. A jar of flowers is beside her and a classical landscape shows above the marble wall behind her.

Signed at the lower right, E. Semenowsky.

Purchased from C. W. Kraushaar.

Companion to the preceding.

1077

AUGUSTI MUSIN.

Belgian: 1852.

Marine.

(Water Color.)

Height, 16½ *inches; width,* 22½ *inches.*

Bluff-bowed Dutch luggers have been becalmed in one of their crowded waterways. Their old sails are cleverly "spotted" by the artist, and a typical Netherlands sky of softly moving grey-blue clouds fill the background of the picture.

Signed at the lower left, Augusti Musin.

1078

LEON EMILE CAILLE.

French: 1836-1907.

Preparing Dinner.

(Panel.)

Height, 10½ *inches; width,* 13½ *inches.*

The interior of an ancient cottage, with an old iron stove in the fireplace, at the side of which a woman in peasant dress is stirring something for the coming meal in a saucepan. On a wooden stool in the foreground a little girl is paring vegetables, and a chicken is looking for scraps behind her. An old dresser, with plate racks and a table, complete the sparse furnishings of the room.

Signed at the lower left, Leon Caille.

Purchased from C. W. Kraushaar.

1079

HENRI GERVEX.

French: 1852-

Avant Le Bal.

Height, 30 *inches; width,* 10 *inches.*

A lady in a pink and white evening dress, with a long train that sweeps around to her right on the crimson carpet, is standing in a French drawing-room, with a tall window and the wall behind her. A curtain is looped back from the window; the wall is relieved by an ornate window, and an Empire table with a shaded lamp is at her right hand.

Signed at the lower right, H. Gervex.

Purchased from Durand-Ruel.

1080

EUGEN VON BLAAS.

Austrian: 1843-

Childhood.
(Panel.)

Height, 13¾ *inches; width,* 10¼ *inches.*

An ideal head of a gypsy type of child, with blue-black hair clustering around her cheeks and shoulders. Her head is turned away, giving a three-quarters view. A yellow and red kerchief is knotted around her shoulders over a white waist.

Signed at the upper right, Eugen Von Blaas, 1897.

1081

UNSIGNED

English School.

Head of a Young Woman.

Height, 26 *inches; width,* 22 *inches.*

The head and bust of a typical English girl of the Georgian period. It is placed against a background of green and red tones, the bust almost in profile, and the head is turned toward the spectator. The lovely, youthful face is crowned by clustering dark-brown hair, that is piled up in a loose knot on top of her head. She wears a waist of soft brick-red, edged with white, and a knot of green ribbon at the point of the V-shaped opening.

1082

GUSTAVE DE JONGHE.

Dutch: Contemporary.

Mother and Child.
(Panel.)

Height, 21¾ *inches; width,* 17¼ *inches.*

Just before bedtime, a mother in a voluminous white robe de nuit is seated in a chintz-covered basket chair, with her little daughter in her lap. The child is deeply interested in the crucifix that hangs from the rosary around her mother's neck, while the mother lovingly gazes down at her child's face. An Oriental carpet is on the floor, and a cradle draped with chintz is in the background at the left of the picture.

Signed at center right, Gustave De Jonghe.

1083

A. REYNA.

ITALIAN: Contemporary.

VENETIAN SCENE.

Height, 13½ *inches; width,* 30 *inches.*

The Venice of broad canals; of wide, still, blue lagoons; Renaissance palaces, the Campanile (before it fell and was rebuilt), and the famous church of Ste. Marie del Salute. Gondolas and brown lug-sailed boats dot the water, full-foliaged trees rise above the garden walls, and a deep-blue Italian sky, dotted with a few small white clouds, overhangs land and water.

Signed at the lower right, A. Reyna, Venezia.

Purchased from Boussod, Valadon & Co.

1084

PAUL GROLLERON.

FRENCH: 1885.

THE ATTACK.

Height, 16 *inches; width,* 10½ *inches.*

A Zouave outpost has been attacked by a Prussian force, as indicated by the familiar spiked helmet on the ground at the right. The Zouave is ready to thrust with his bayonetted rifle, and some reserves are coming up to his support on the run. A broken stone wall cuts across the picture at the right.

Signed at the lower left, P. Grolleron.

Purchased from C. W. Kraushaar.

1085

CHARLES-AMABLE LENOIR.

FRENCH: Contemporary.

MORNING GLORIES.

Height, 18½ *inches; width,* 15¼ *inches.*

An ideal head of a young girl, with the flowers of the title entwined in her brown hair. Her bared bust is turned partly toward the spectator and her head faces him directly, with her great brown eyes looking gravely straight forward. Around the right shoulder and across the bosom is loosely draped her white chemise. A beautiful piece of flesh painting.

Signed at lower left, C. A. Lenoir, 1902.

Purchased from C. W. Kraushaar.

1086 Mrs. Frank S. Voss 70.00

ALPHONSE MOUTTE.

FRENCH: Contemporary.

SOWING SEEDS.
(Water Color.)

Height, 16½ *inches; width,* 12½ *inches.*

A dignified study of labor in the manner that Millet made famous. Through a roughly plowed field on the crest of a hill a peasant woman walks, dropping the seed with her right hand, while in her left hand she grips a wicker basket in which she carries the rest of the seed. She wears a soft-toned costume of white, blue and dun colors, and on her splendidly modeled head is a dark-red cap. Behind her, in a valley, is the roof of a house, and a tender grayish sky.

Signed at the lower left, Alphonse Moutte.

1087 B. A. Hamburger 60.00

W. J. FERGUSON.

ENGLISH: Contemporary.

EVENING ON THE STOUR.
(Water Color.)

Height, 22½ *inches; width,* 14½ *inches.*

Constable's favorite river as seen by a modern English painter. The stream winds through a flat meadow country, dotted with clumps of trees, and overhung with typical English blue clouds.

Signed at the lower left, W. J. Ferguson.

1088 Oppenheim 115.00

EUGEN VON BLAAS.

AUSTRIAN: 1843-

YOUTH.
(Panel.)

Height, 13¾ *inches; width,* 10½ *inches.*

Against a lustrous blue background is placed the head and shoulders of a brown-faced maiden, the bust in profile, the head facing the left in three-quarters view. An ornate topaz earring gleams against her neck and a yellow drapery is drawn around her right shoulder over her white chemise.

Signed at the upper right, Eugen von Blaas, 1897.

1089

JOHN BUNYAN BRISTOL.

American: 1826-1909.

The Catskills.

Height, 13 *inches; width,* 26¼ *inches.*

Beyond a flat green meadow land, broken in the foreground by the low, wooded banks of a narrow stream, rises a bold mass of rounded hills, lighted by a reddish glow from the sinking sun. A white farmhouse and its barns are seen at the base of the hills and over all arches a brilliantly clear lemon-blue sky.

Signed at the lower left, J. B. Bristol, '73.

1090

CAMILLE HIPPOLYTE DELPHY.

French: 1841-1910.

Wash Day.

Height, 10½ *inches; width,* 17 *inches.*

By the side of a stream that runs through a lush green landscape a woman bends over the bank washing some linen. A thick clump of trees is at the right and beyond the stream is a sloping bank topped by poplar trees. The light from the pale-blue and red sky is reflected in the water of the stream.

Signed at the lower left, C. H. Delphy.

1091

FREDERIC HENRI KAEMMERER.

Dutch: 1839-

The Old Wardrobe.
(Water Color.)

Height, 16½ *inches; width,* 8¼ *inches.*

The painter's profound interest in the play of light on textures is fully displayed in the characteristic water color. A bewigged elderly man stands with his back to the spectator, unlocking the door of a tall, quaintly carved wardrobe. He wears a pink satin long-skirted coat, white silk stockings and a three-cornered beaver hat. Two marble busts stand on top of the wardrobe and the corner of an old table piled with ancient books is seen at the left. The artist's signature is at the edge of the bluish-green rug before the wardrobe.

Signed across lower center, F. H. Kaemmerer.

1092

Rosenfeld
85 00

A. REYNA.

ITALIAN: Contemporary.

CANAL, VENICE.

Height, 13½ *inches; width,* 29¼ *inches.*

Behind a boat-builder's shop on the foreground a narrow canal stretches away in the distance. Old barges are drawn up or moored by the builder's shed, three figures stand on the beach at the left, and on either side of the waterway is a line of typical Venetian houses and the tree-overhung wall of some palace garden. A blue sky with pinkish clouds rises behind housetops and trees.

Signed at the lower right, A. Reyna, Venezia.

1093

Rosenfeld
40 00

J. CARLANETER.

FRENCH: Contemporary.

THE CAVALRYMAN.

Height, 12¼ *inches; width,* 10¼ *inches.*

While on patrol duty a trooper in full field uniform has halted his mount to light his pipe. His horse is turned away from the spectator, and the tropper has turned slightly in his saddle so that his head is seen in profile. A misty landscape and rolling white clouds are behind man and horse.

Signed at the lower left, J. Carlaneter.

1094

Rosenfeld
60 00

A. VAN DER TONGE.

DUTCH: Contemporary.

PREPARING DINNER.

(Water Color.)

Height, 25 *inches; width,* 18 *inches.*

A characteristic fine modern Dutch picture. Before an open fireplace and a rough plastered wall a young Dutch girl stands mixing some food in an iron skillet that rests on a three-legged table. An earthenware dish and two white cups are on the table and another bowl of coarse pottery stands on the stone-paved floor. The girl wears a deep-blue waist, a coarse tan-colored apron and sabots.

Signed at the lower left, A. v. d. Tonge.

1095

W. de LEFTWICH DODGE.

American: 1867-

The Ocean.

Height, 20 inches; width, 38 inches.

A wide expanse of blue-green ocean "off soundings." It is overhung by a limpid blue sky, across which float mauve and pink clouds. The sea is beginning to "get up," as sailors say, and two waves are cresting in the forewater, the spume blowing off under the force of the freshening breeze. *Signed at left, W. de Leftwich Dodge.*

Purchased from S. P. Avery, Jr.

C. PETIT.

French: Contemporary.

1096

Study of a Girl. (Panel.)

Height, 14¼ inches; width, 10½ inches.

Engaged in reading an illustrated story book, a little girl is seated in a chair in profile. She wears a soft red dress, with a white kerchief at her neck and black stockings. In her brown hair is a red ribbon, and her head is bent forward in pleased interest in the large book she holds firmly in both hands. The wall behind her is painted in tones of olive. *Signed upper right, C. Petit,* 1877.

1097

C. VAN der WINDT.

Dutch: Contemporary.

Landscape. (Panel.)

Height, 10¾ inches; width, 16½ inches.

A line of thickly foliaged trees divides this painting into two planes, the foreground being the dooryard of a country house, whose gable end and main wing fill the left half of the picture. A man in a blue smock is at work in the angle of the wings of the house, and through the tree trunks is seen a distant view of a squat churchspire under a blue and white sky. *Signed at the lower left, C. Vd. Windt.*

Purchased from C. W. Kraushaar.

1098

PAUL GROLLERON.

French: 1885-

Mobile Tailor. (Panel.)

Height, 12¾ inches; width, 9¾ inches.

In the stables of a French military post three infantrymen of the type of 1870 are engaged in details of minor military life. In the foreground a soldier is seated on a wheelbarrow, in his trousers and shirt, mending his coat. *Signed at the lower right, P. Grolleron.*

1099 **GEORGES-JEAN-MARIE HAQUETTE.**

French: 1854.

The Adieu.

Height, 15 *inches; width,* 22 *inches.*

On the stone wall of a French harbor a fisherman's boy stands holding his little sister in his left arm, while both wave their hands at a fishing smack in the distance that is running before a summer squall. A tumbling greenish-white sea and a lowering sky carry the eye up to the edge of the canvas.

Signed at the lower right, G. Haquette.

1100 **GEORGE H. BOUGHTON.**

British-American: 1834-1881.

Katrina von Tassel.
(Panel.)

Height, 24 *inches; width,* 16 *inches.*

Along a snow-covered path by the frozen surface of a narrow canal this young Dutch maiden walks in serene youthful dignity. Her national costume is in tones of green, with fur bordering her hood, her short cap and her black muff. Behind her, across the canal, runs a broader esplanade, with an alley of trees along its center, behind which is seen a row of Dutch houses. The air is wintry, and its darkling aspect is a part of the painter's simple treatment of the whole scene.

Signed at the lower right, G. H. Boughton, 1881.

Purchased from S. P. Avery, Jr.

No. 1100

1101

EDWARD GAY.

America: 1837-

Winter Scene.
(Water Color.)

Height, 20 inches; width, 30 inches.

A characteristic work by this veteran American painter. An old house, shop and wagon-shed, their sloping roofs covered with snow, fill the center of the composition with a group of trees. A snow-covered field slopes down in the foreground, and on the left is a stream, with a tree-covered bank beyond. A cold, wintry sky overhangs the entire scene.

Signed at the right, Edward Gay, 1890.

1102

W. J. FERGUSON.

English: Contemporary.

The Thames Near Great Marlow.
(Water Color.)

Height, 24¾ inches; width, 35¾ inches.

A characteristic work of the British school, showing one of the best-known vistas of the Thames, with a fishing punt and three figures at the left.

Signed at the lower left, W. J. Ferguson, 1884.

1103

EISMAN SEMENOWSKY.

Russian.

Spring Flowers.
(Panel.)

Height, 10½ inches; width, 34 inches.

A decorative composition showing an Oriental maiden in a rich costume of red, gold and white, with pearls and golden jewels. She lies full length on a tiger skin, thrown on the surface of a tessalated marble terrace at the edge of a circular basin, reaching out to pluck a pond lily from its surface. An ornately painted wall and an Oriental house and cloister is seen beyond a narrow canal of green water.

Signed at the lower right, Eisman Semenowsky.

Purchased from C. W. Kraushaar.

1104

H. HUMPHREY MOORE.

AMERICAN: 1844-

AMATEUR.

Height, 20 *inches; width,* 12 *inches.*

Smyth 95 [illegible]

An old beau in a satin beflowered coat, an enormous neck cloth and frill, white satin breeches and shoes and blue silk stockings, has put aside his Incroyable hat and tall walking stick to try a tune on his viola. The furnishings of the room are in the most ornate Renaissance manner, and his flushed face suggests he loves wine as well as song.

Signed at the lower left, Humphrey Moore, 1880.

No. 1104

No. 1105

1105

CHARLES LA FONTAINE.

FRENCH: Contemporary.

THE CHERRY MAID.

Height, 32 *inches; width,* 26 *inches.*

B. A. Hamburger 170 [illegible]

Facing directly out of the picture, a pretty young girl in a native costume is shown in half-length. In her uplifted right hand she holds a brown wicker basket brimming full of luscious cherries. Her left hand rests loosely in her lap and in her green bodice is thrust a pink carnation. Her soft light-brown hair ripples down over her shoulders.

Signed at the lower right, Charles La Fontaine.

No. 1112. (See Illustration, page 218.)

1106

T. YAMAJO.

JAPANESE.

JAPANESE LADY.

Height, 30 inches; width, 21½ inches.

With a purple umbrella held over her head, a daughter of Nippon stands in a native garden gazing at a bed of chrysanthemums. She wears a striped kimona of red, yellow and blue, a wide black-and-gold obi about her waist, and the folds of her dark blue under-dress show above the V-shaped opening of her outer robe.

Signed at the lower right, T. Yamajo.

1107

ETIENNE ADOLPHE PIOT.

FRENCH: Contemporary.

DEVOTION.

Height, 18¼ inches; width, 15¼ inches.

A characteristic ideal head, splendidly modelled. It is seen in profile and slightly bent downward, with a rapt expression in the lovely eyes. The bust, covered with a chiffon drapery, is presented quite in full view, and the clasped hands press the drapery against the rounded bosom. The background is of a deep greenish-blue.

Signed at the left, A. Piot.

1108

JAMES M. HART.

America: 1828-1901.

Landscape.

Height, 10½ inches; width, 16½ inches.

Evidently an Adirondack scene, judging by the deer and the conformation of the low range of distant mountains. A watercourse is in the foreground, in the shallows of which the deer stand; a clump of cedars is at the right, and the flat valley stretches away to the upland in the distance. A gorgeous sky of lemon and green is barred towards the zenith with reddish clouds.

No. 1109

1109

B. DE KARLOVSKI.

Polish: Contemporary.

Melons and Grenades.
(Panel.)

Height, 39½ inches; width, 31¼ inches.

Against a strip of white cloth suspended from the wall in the background, and draped across a table covered with a Persian rug, is a brilliant group of fruits and vegetables, with a tall vase of flowers in the background against the drapery. A jug of coarse green pottery stands on the table at the right of the picture.

Signed at the upper right hand, Karlovski, Paris.

1110

JEAN JACQUES HENNER.

French: 1829-1905.

Head and Bust of a Young Girl.

Height, 13 *inches; width,* 9¼ *inches.*

From above and the left a clear white light falls downward on the face, bosom and blue robe of this coppery-red-haired young woman. She sits at a table looking at a book on which her right hand rests, her head bent in profile and her steady gaze showing her absorption in her study. The painting of the high lights on the flesh, and of the blue gown, is particularly brilliant.

Signed at the lower left, J. J. Henner.

Purchased from C. W. Kraushaar.

1111

E. CHATEIGNOY.

French: Contemporary.

The Gleaners.

Pastel.

Height, 21½ *inches; width,* 30 *inches.*

Five peasants are busily engaged in garnering hay in a sunlit field, all in tones of yellow. In the foreground a girl walks across the cleared stubble, with a truss of hay under her crooked right arm. A man is raking the hay, two bent figures are gathering it up and another is throwing the yellow hay up into a cart that stands at the left of the picture behind a hayrick. Misty blue and green trees are seen in the distance, and a blue sky with "thunder heads" on the horizon hangs over the whole scene.

No. 1110

1112

JAMES M. HART.

American: 1828-1901.

Landscape.

Height, 9 *inches; width,* 16 *inches.*

The "Hudson River School" was the first native school of American pictorial art. James M. Hart was one of the earliest followers of the leaders of this group, and this canvas is thoroughly representative of both school and artist. It pictures the meadow land in the valley of the Hudson, with the blue heights of the Catskills seen in the distance under a wet-looking sky.

(Illustrated on page 214.)

Signed at the lower left, J. M. Hart, '68.

No. 1113

1113

ETIENNE ADOLF PIOT.

French: Contemporary.

The Roses.

Height, 32½ *inches; width,* 23 *inches.*

Surrounded by the flowers of the title, and fluttering butterflies, this modern Flora sits holding pink and white blooms to her bosom, the petals from which have fallen in her lap.

Honorable Mention, Paris Salon, 1873.

No. 1114

1114

AUGUST WEBER.

German: 1817-1873.

Good News.

(Panel.)

Height, 12¾ *inches; width,* 15½ *inches.*

A cardinal in his red robes is leaning weightedly back in his chair, with his legs crossed, before a lace spread table on which are the elements of the final course of an elaborate dejeuner. He holds a lighted cigar in his right hand, and in his left a newspaper. At the opposite end of the table is a monsignor in his purple robes, who holds a green Bohemian glass in his right hand, while his left elbow rests on the table, his left hand emphasizing the point he is making in his story. A Gobelins tapestry on the wall makes a softly brilliant background for this characteristic Weber painting.

Signed at the lower right, A. Weber.

Purchased from C. W. Kraushaar.

1115 **ETIENNE PROSPER BERNE-BELLECOUR.**

FRENCH: 1838-1910.

THE SENTINEL.

(Panel.)

150.00

Height, 14½ inches; width, 10½ inches.

A souvenir of the Franco-Prussian War. A Zouave marching kit stands leaning on his rifle at the edge of a brook, across which a low foot-bridge extends behind him. The grey sky is reflected in the still water of the stream, and across the middle distance is seen a thicket of underbrush and a part of a high stone wall, with a rough wooden gateway in it.

Signed at the lower left, E. Berne-Bellecour.

No. 1115

1116 **ANGELO ASTI.**

Salomon 120.00

ITALIAN: 1847-1903.

ALMEH.

Height, 14 inches; width, 10¾ inches.

Facing to the left is the profile of a handsome dark-haired young woman, a gold fillet confining her hair above her brow. It sweeps down over the right shoulder, and her left shoulder and back is presented to the spectator draped with red and a touch of white.

Signed at the lower left, A. Asti.

1117 **C. PITTARA.**

Oppenheim 110.00

ITALIAN: Contemporary.

CATTLE.

Height, 23¾ inches; width, 33½ inches.

In a field by a river-bank, along the edge of which runs a rustic fence, a white-nosed bull stands gazing out of the picture behind a white mate, who is resting among the undergrowth in the foreground. A thicket of trees is at the right, and behind the cattle a deep-blue sky rises to the top of the canvas.

Signed at the lower right, C. Pittara.

1118

Salomon
175.00

E. HERLAND.

Contemporary.

THE FRUGAL SUPPER.

Height, 35¾ inches; width, 24¼ inches.

Behind a table, on which stand bowls of coarse pottery and some spoons lie in disorder, a young Dutch mother stands pouring soup from a ladle into a blue and white bowl that a child in a white smock holds out while the mother steadies the bowl with her left hand. The interest in the canvas centers in the suppressed eagerness of the ruddy-faced child, the grave tenderness of the mother, and the painting of the surfaces of the homely domestic utensils.

Signed at the lower left, E. Herland.

1119

Rosenfeld
225.00

LEON BAZILE PERRAULT.

FRENCH.

THE POULTRY SELLER.

Height, 50 inches; width, 33¼ inches.

Seated on a stone bench that is a structural element in the façade of some old Roman structure, a young toiler in the world waits with wistful patience for some housewife to buy her wares. There are fowls crouching in a flat basket that rests on the girl's knees, the handle of which she holds firmly in her two shapely hands. She sits squarely, looking out of the canvas, and wears a native costume of a coarse skirt, bodice and white short-sleeved waist. Her bare feet, withdrawn under her skirt; her shrunken shoulders and arms held tightly to her sides, indicate the timorous nature of the girl.

Signed at the right, L. Perrault, 1895.

No. 1119

No. 1120

1120

Kraushaar
350

THEOPHILE DE BOCK.

Dutch: 1850-1904.

Lane of Trees.

Height, 23½ *inches; width,* 16 *inches.*

All that modern Dutch art means is represented in this lovely landscape. Along the pathway of the title a peasant woman walks beside a white calf, homeward bound toward the open country beyond the edge of the wood on either side of her. Above the splendid trees is a pale-blue sky, flecked with little white clouds that are touched with the brilliant light of the unseen sun.

Signed at the lower right, Th. de Bock.

Purchased from C. W. Kraushaar.

1121

RENE AVIGDOR.

French: Contemporary.

Head of a Young Girl.

Height, 31 inches; width, 21½ inches.

Holding a lovely grey and white kitten in her arms, an exquisite young girl sits with her bust squarely towards the spectator, while her head is turned at a quartering angle toward the left of the picture. She gazes with thoughtful eyes toward some unseen vision, and a rich yellow hair falls on either side of her face down over her shoulders and bosom, which have no covering other than a chemise. A red wrap over her bent right arm and beneath the kitten adds a warm note to the color scheme.

Signed at the left, Rene Avigdor.

Purchased from C. W. Kraushaar.

1122

GUSTAVE JACQUET.

French: 1848-1900.

Lily of the Valley.

Height, 24 inches; width, 19¾ inches.

The head and bust of a very pretty young woman is placed against a background of reddish clouds, drifting across a blue sky. Her brown hair is brushed up above her shapely forehead and her clear brown eyes gaze questioningly out of the canvas. A black velvet ribbon encircles her neck, and her shoulders and bosom are only partly covered by a pink satin waist with puffed sleeves, the bodice being filled in with white tulle. A purple moire silk wrap is draped around the back and left arm and a stalk of the flowers of the title is in the corsage.

Signed at the lower left, G. Jacquet.

Purchased from S. P. Avery, Jr.

1123

LOUIS EUGENE BOUDIN.

French: 1824-1898.

Retour des Barques.

Height, 20¼ inches; width, 29¼ inches.

The fishing fleet of a French port has returned with the day's catch, and it is lined up, bows pointing shoreward, in the shallow water at the edge of the yellow sand. Between boats and the shore a line of red-petticoated, white-capped women are carrying baskets of fish, some of which are being loaded into a cart that stands on the beach. A grass-grown slope rises from the beach at the right, on which is seen a few huts. Some old boats and a group of fisherfolk on the sands below the huts completes the brilliant, busy scene.

Signed at the lower right, E. Boudin, Brest, '90.

Purchased from Durand-Ruel.

No. 1123

1124

JACOB SIMON HENDRIK KEVER.

Dutch: 1854-

Feeding the Goat.

Height, 28½ inches; width, 23 inches.

A rustic Dutch scene of the character that has brought the modern Dutch school to its present high state of appreciation all over the world. In a rainy, grass-grown dooryard, a mother and her two children are engaged in feeding the pet goat. The mother sits in a rustic chair, supporting her baby in the hollow of her left arm, while the goat feeds from a bowl she holds in her right hand. At the left an older child eagerly watches what is going on, leaning forward, her little hands on her bent knees. Brilliant sunlight throws high lights on the animal and the figures. A low-growing tree serves as a background to the group.

Signed at the lower right, Kever.

Purchased from C. W. Kraushaar.

No. 1124

No. 1125

1125 Blakeslee & Graham 1650

PAUL JEAN CLAYS.

Flemish: 1819-1900.

Morning on the Escaut.

Height, 28 inches; width, 40½ inches.

An old bluff-bowed bark with her sails partly brailed up, slowly drifting up to an anchorage in a Dutch port, is the center point of interest in this admirable marine painting. She is surrounded by the maritime activities of this great seagoing people in the form of luggers, ocean-going steamers, tall-masted ships and small boats. A moist blue sky, dappled with whitish-grey clouds, overhangs the scene, and is reflected in the still water.

Signed at the lower right, P. J. Clays.

Purchased from M. Knoedler & Co.

228

11720.— Bought from A. W. Smith, Dec. 1908: $ A 5XX.—
Sold Jan. 1912: $ M 5XX.—

No. 1126

1126

JAN ZOETELIEF TROMP.

Dutch: 1872-

Kraushaar
1000.00

Summer Pleasures.

Height, 25½ inches; width, 38¾ inches.

A group of four Dutch children are walking homeward through a hayfield. They have been picking flowers, which they carry in their hands and apron, and the littlest girl wears a floral crown on her yellow hair, made for her by her playmates. The broad expanse of flat meadow-land is overhung by a luminous cloud-flecked sky.

Signed at the lower right, J. Zoetelief Tromp.

Purchased from C. W. Kraushaar.

1127

MARIE DIETERLE.

French: 1860-

Cattle and Landscape.

Height, 12 *inches; width,* 16 *inches.*

A herd of cows is resting and feeding in a flat, watery meadow dotted with trees. In the foreground a brown and white cow lies on the turf looking towards the spectator. Behind her to the left stands a white cow with lowered head, gazing with bovine curiosity in the same direction. Birds are flying against masses of rolling grey-white clouds that float from left to right across a bright blue sky.

Signed at the lower left, Marie Dieterle.

Purchased from C. W. Kraushaar.

No. 1127

1128

ADOLPHE MONTICELLI.

French: 1824-1886.

The Three Sisters.

(Panel.)

Height, 18¾ *inches; width,* 10¾ *inches.*

In a garden three ladies, attended by two dogs, seem to be engaged in discussing a book which one of the trio holds in her left hand. The attention of the sisters is centered in this, while the dogs instinctively follow their mistress' thoughts and watch the object she holds in her hand with eager interest that is ready to turn to playfulness at a moment's notice. The canvas glows with yellow, red, green and brown tones that are always the distinction of this painter's work.

Signed at lower left, A. Monticelli.

Purchased from C. W. Kraushaar.

1129

JEAN JACQUES HENNER.

French: 1828-1905.

Tete Rouge.

Height, 12¾ inches; width, 10¾ inches.

Against a dark blue background the artist has placed one of his admired studies of the head of the model he made famous. The face is seen in profile, facing the left, and the glorious red hair not only covers brow and ear but sweeps around behind the neck to fall down over the right shoulder. The cheek is flushed with a faint rose color, the bosom is bare, and a rich red scarf is drawn around the dark bodice.

Signed at the upper left, J. J. Henner.

Purchased from C. W. Kraushaar.

1130

HENRY LEROLLE.

French: 1848-

The Gleaners.

Height, 32 inches; width, 25½ inches.

Thoroughly representative of the modern French school is this luminous canvas, in which the figures of the two peasants in the foreground and the slender trees at the right are lighted by the afterglow from the sinking sun, while the full moon is rising out of the faint rosy cloud bank on the horizon. Two red-roofed cottages are seen in the background between the two figures, and the distant valley is already growing indistinct owing to the shadow of the oncoming night.

Signed at lower left, H. Lerolle.

Purchased from C. W. Kraushaar.

No. 1131

1131 Holland Galleries 6725

ANTOINE VOLLON.

French: 1833-1900.

The Coming Storm.

Height, 31½ inches; width, 39½ inches.

From a yellow sand beach, out of which groups of rocks emerge, the spectator looks across a deep-blue sea dotted with white-sailed fishing boats. A threatening sky filled with angry-looking clouds spreads across the whole expanse from horizon to zenith. At the left two fishing luggers lie at the base of a low bluff, on the edge of which is perched a fisherman's hut.

Signed at the lower right, A. Vollon, Paris.

Purchased from C. W. Kraushaar.

No. 1132

1132

Bandler
>75 00

GUSTAVE EIGLER.

German.

The Rehearsal.

Height, 37 inches; width, 30 inches.

A German genre painting rich in the atmosphere of joyous childhood. In a homely room in a peasant's house, four children are greatly amused over their game of pretense that their doll can play on a cottage piano, the boy in the group blowing a tune on a toy trumpet. The growing plants on the window shelf are a characteristic touch of time and place.

Signed at the lower left, Gust. Eigler, Munchen.

No. 1133

1133 **JAN VON CHELMINSKI.**

Polish: 1851-

Fifth Cuirassiers, 1814.

Height, 21¾ inches; width, 31 inches.

On a height overlooking a broad valley a French general, with three of his staff officers and a patrol of cuirassiers, has halted to survey the terrain spread out before them. It is a brilliant winter's day, with the icy road, half-circling round the composition, the snowy fields and the bare trees all thrown up in clear detail by the painter's realism. A souvenir of war as it was.

Signed at the lower left, Jan V. Chelminski.

Purchased from M. Knoedler & Co.

Mr. Marx will present to the purchaser of this painting an autograph letter signed by the artist, Jan V. Chelminski, dated Paris, Jan. 18, 1912, describing one of the results of this reconnaissance.

1134

JAN MONCHABLON.

French: 1854-1903.

Fields Near Fresnes.

Height, 21¼ inches; width, 29 inches.

A characteristic canvas by this French artist, showing a vast expanse of farming country, with its various planes well balanced and filled with minute details of nature and agricultural activities, the whole scene bathed in clear, luminous air.

Signed at the lower right, Jan Monchablon; and at the left, No. 173.

Purchased from C. W. Kraushaar.

(See Ilustration, Page 233.)

No. 1134

1135

FERDINAND ROYBET.

French: 1840-

The Man with the Sword.

(Panel.)

Height, 39½ inches; width, 31½ inches.

With his basket-hilted sword in his right hand and supported by the other, the blade pointing upward across in front of his left shoulder, a cavalier in a gorgeous costume of red and scarlet and white lace stands at ready ease against a landscape background. He is represented in half-length; his mobile, alert countenance is crowned by a broad-brimmed hat, the upturned brim of which is in keeping with his character. Dark, clustering, curly hair falls from either side of his forehead, concealing his ears, and a slightly twisted mustache completes the harmony of gallantry conceived by the artist. The landscape is evidently seen from a classical portico, for a column rears itself behind the man at the right of the picture.

Signed at the upper right, F. Roybet.

Purchased from Arthur Tooth & Sons.

(See Illustration, Page 25.)

1136

DANIEL RIDGWAY KNIGHT.

American: Contemporary.

Jessie L. Foot
1600.00

Armande, the Shepherdess.

Height, 47 inches; width, 35½ inches.

In a field lush with meadow flowers, by a river's edge, a grave-faced shepherdess stands, with her four-footed charges busy feeding behind her at the right. She has paused in the plying of her knitting needles while pondering over some problem evidently of a melancholy nature, to judge by the expression of her face. She wears the traditional blue apron of the French peasant, a violet-colored jacket over a white bodice, and a worn striped cloak hangs from her shoulders. At the left the flowing river fills all the distance, and across the background a line of low hills rises up to a soft grey sky.

Signed at the lower left, Ridgway Knight, Paris.

Purchased from M. Knoedler & Co.

The buyer of this painting will be presented with an autograph letter signed by Ridgway Knight, written to the late Mr. Miller, telling something of the life story of the original of this painting. It is dated Jan. 16, 1912, and has inserted a photograph of the painting.

12163.– Bought from Artist Sept. 28, 1910 : Frs. VXXX.–
Sold Jan. 1912 : $ MVXX.–

No. 1136

No. 1137

1137 **BERNARDUS JOHANNES BLOMMERS.**

Dutch: 1845-1914.

Returning Home.

Height, 28½ inches; width, 36 inches.

Kraushaar
1600[00]

Across a sandy dune rising from the margin of the sea three Dutch peasants walk slowly homeward. A tiny girl with a hoop leads the way, and behind her, but nearer to the spectator, walks the mother and father, suiting their pace to that of the child. All attired in conventional peasant costume, the mother knits a heavy woolen stocking as she goes along, and the father, whose hands are behind his back, chews a bit of weed with a ruminative air. The sands, the sea and a glowing yellow sky carry the eye up to the limits of the canvas.

Signed at the right, Blommers.
Purchased from C. W. Kraushaar.

7009.– Bought – Miscellaneous, Paris 11-21-1891 : Frs. MSXXX.–
Sold : J.J. Vagerman 2-3-1893 : $ EESX.–
C 2122.– From Vagerman, Dec. 1895 : $ EMMS.–
Sold : Feb. 26, 1896, S.V. Wintrop : $ USXX.–
C 3356.– From Wintrop Jan. 29/1906 : $ RSXX.–

1138

W. BOUGUEREAU.

FRENCH: 1825-1905.

M. Samuel Stern

BEFORE THE BATH.

Height, 54 inches; width, 36 inches.

3650.00

A Little Mother is seated in a chair in the dooryard of a peasant's house, with a nude baby in her lap to whom she is about to give a bath. The Little Mother is barefooted and wears a blue petticoat with a light blue skirt, that falls in graceful folds at her left side; a white waist and black bodice. On the edge of an outdoor bathtub of stone, beside the chair, are a towel and soap dish, while a grape-vine climbs up a pole at the right of the composition, suggesting an arbor, and a spear of yellow country flowers thrusts itself up against the lovely clear sky.

Signed at the lower left hand, W. Bouguereau, 1891.

Purchased from M. Knoedler & Co.

(See Frontispiece.)

S.V. Wintrop : $ SXXX.–
12659.– Taken in stock $ AXXX.–
Sold Feb. 1913 : $ IXXX.–

1139

HENRI J. T. FANTIN-LATOUR.

FRENCH: 1836-1904.

Kraushaar

1250.00

THE CHESS PLAYERS.

Height, 24 inches; width, 29½ inches.

In a room that suggests an Oriental interior three odalisques are seated on the floor, concerned with a game of chess. The two figures in the foreground are nude above the waist, one in blue draperies, the other in green. The third figure, in the center of the composition, wears an Oriental jacket of yellow and red, and is just making a move on the board. A loosely draped red curtain at the left of the picture is illumined by the light from an unseen window. At the right the background is in a dull green tone.

Signed at the lower right, Fantin.

Purchased from C. W. Kraushaar.

1140

JOSEPH BAIL.

French: 1862-

Kraushaar 550.00

The Lace Makers.

Height, 22 inches; width, 18¼ inches.

In a sparsely furnished room two Belgian lace-makers have stopped their toil to eat their mid-day meal. Their table has been placed before a window, through which a strong light streams, that reveals clearly the simple utensils on the table, their patient, sweet faces, and the characteristic grey wall of this painter behind them. One of the young women has her back towards the spectator, but her face is seen in profile as she reaches down to lift the long loaf of bread from a three-legged stool by the side of the table between the two women. At the end of the table the second woman sits, her gentle face, grey and black gown and white apron all painted with superb precision by this modern master of tactile values and sunlit atmosphere.

Signed at the lower right, Bail, Joseph.

Purchased from C. W. Kraushaar.

1141

EUGEN VON BLAAS.

Austrian: 1843-

Oppenheim 475.00

Flower Girl.

Height, 43½ inches; width, 23¼ inches.

With a coquettish air, comporting well with her vivacious costume of flowered green skirt, tucked up to show her white petticoat and red stockings, purple and red bodice with embroidered guimpe, a slender, graceful brunette has paused for a moment against an old brick wall to glance towards the spectator over her right shoulder before she steps through a stone-arched gateway in the wall leading into a wooded park seen at the right. She holds a flat basket of brilliant flowers on her right hip and balances this by holding her left hand against her other hip.

Signed at the lower right, Eugen von Blaas, 1900.

No. 1141

No. 1140

No. 1142

1142 **GEORGE INNESS, N. A. (Attributed)**

American: 1825-1894.

Sunset.

Height, 12 *inches; width,* 18¼ *inches.*

In an opening between two clumps of trees, and beyond a rich, green meadow, lies a pool lit with the reflection of the sinking sun. The luminary has dropped below the horizon, but the sky is still glorious with scarlet and yellow clouds, above which floats a darker expanse touched by the shadow of the oncoming night. In the foreground are some fowls, and the figure of a man at the left.

Signed at the lower left, Geo. Inness.

No. 1143

1143

Smyth
10000

HENRI J. T. FANTIN-LATOUR.

FRENCH: 1836-1904.

INSPIRATION.

Height, 24 inches; width, 29½ inches.

A decorative symbolical study characteristic of Fantin. On a height, rising above a broad plain, are seated two figures. The golden-haired woman who typifies Inspiration is on the crest of the slope, while at her feet is the artist, with pencil poised above a sketching block. The figure of the title is draped only to the waist in filmy red, and her golden hair, bound with flowers, hangs down her back. The artist wears a black costume and looks up eagerly to the figure above. Dramatic, portentous clouds sweep across the sky behind the figures and over the plain.

Signed at the lower left, Fantin.

Purchased from C. W. Kraushaar.

No. 1144

1144

Kraushaar
700.00

EVERT PIETERS.

Dutch: 1856-

Picking Flowers.

Height, 35 *inches; width,* 43 *inches.*

The modern Dutch genre school is brilliantly represented in this charming picture of happy childhood and the rich beauty of the native landscape. In a meadow by a little pool two girls and a boy are engaged in picking the gayly colored wild flowers of the countryside. The boy has his back to the spectator and is evidently still plucking the blossoms. At his left is the seated figure of a young girl making a nosegay of the plucked flowers in her lap, while standing behind her is a little girl holding her flowers in the hollow of her left arm. The sunlight falls on the flaxen heads of the children in high lights and on their shoulders. Through a vista formed by clumps of trees at the left and right of the picture is seen a broad, low-lying meadow with barns dotting it, and a humid rose-and-blue sky hangs over this distant prospect.

Signed at the lower right, E. Pieters, 1911.

Purchased from C. W. Kraushaar.

1145

AUGUSTE HAGBORG.

Swedish: 1852-

Smyth 400.00

A Bait-Digger.

Height, 47½ inches; width, 30¼ inches.

Armed with her long-handled bait spade and wattled basket, a French peasant woman stands on the beach at low tide resting for a moment before she begins work. The artist's interest in the woman as a subject was clearly in her wind-reddened face and the soft hues of her time-worn yellow skirt, red bodice and blue waist. The threatening sky behind her strong head and figure is an elemental feature of the canvas.

Signed at the lower right, Hagborg.

Purchased from M. Knoedler & Co. 6356.– Bought from Petit Aîné, Paris, Sept. 24, 1889: Frs. MSXX.– Sold: March 1891: $ RSX.– No. 1145

1146

P. M. DUPINY.

French: Contemporary.

Rosenfield 250.00

Children Playing in Luxemburg Garden.

Height, 21½ inches; width, 32 inches.

A corner of the Luxemburg Garden given over to a children's playground. The foreground is filled with gayly-dressed little ones, attended by their bonnes, and in the background more children are seen against a marble wall. Sunlight falling through the trees dapples the ground with patches of yellow light.

Signed at the lower right, P. M. Dupiny.

1147

JEAN MOREAU.

French.

Fete des Vignerons.

Height, 26 inches; width, 32½ inches.

Hamburger
1750

The interior of an old French wine shop, with beamed ceiling, gray plastered walls and stone-paved floor. Signs on the wall tell of the fete that is obviously going on, a present sign of which is the slightly inebriated elderly man at the right, who seems to be making love to the old woman who keeps the inn. Three peasants are grouped around a table watching the love scene.

Signed at the lower right, Jean Moreau.

Purchased from Boussod, Valadon & Co.

List of Artists Represented and Their Work.

Lot No.

A

ANCILLOTTI
In the Garden 815

ANDREOTTI, FREDERIGO
The Conversation 841

ARNOLT, G. MUSS
Pointers 819
Setters 820

ARTZ, D. A. C.
At the Seashore 828

ASTI, ANGELO
Almeh 1116

AVIGDOR, RENE
Head of a Young Girl 1121

B

BAKALOWICZ, L.
The necklace 821

BAIL, JOSEPH
The Lace Makers (Illustrated) 1140

BALLAVOINE, JULES FREDERICK
Mignon 854

BAUMANN, ADOLF
The Bird Trainer 809

BERNE-BELLECOUR,—ETIENNE PROSPER
The Sentinel (Illustrated) 1115

Lot No.

Bertier, Louis Eugene
The Fortune Teller 881

Bertrand, Jean
Lady with Cloak 822
Lady's Head 831

Blaas, Eugene Von
Childhood 1080
Youth 1088
Flower Girl (Illustrated) 1141

Blommers, Bernardus Johannes
Returning Home (Illustrated) 1137

Bouche, Alexander Louis
Abrenvoir (Illustrated) 874

Boudin, Louis Eugene
Retour des Barques (Illustrated) 1123

Boughton, George H.
Katrina Von Tassel (Illustrated) 1100

Bouguereau
Before the Bath (Illustrated; See Frontispiece) 1138

Bourgain, Gustave
At the Well 826

Bristol, John Bunyan
The Catskills 1089

Brown, J. G.
My Dog 864

C

Caille, Leon Emile
The Lesson 855
Preparing Dinner 1078

Lot No.

CAPOBIANCHI, V.
The Guard 813

CARLANETER, J.
The Cavalryman 1093

CHATEIGNOY, E.
The Gleaners 1111

CHELMINSKI, JAN VON
The Confidence 827
Fifth Cuirassiers, 1814 (Illustrated) 1133

CLAYS, PAUL JEAN
Morning on the Escaut (Illustrated) 1125

COLEMAN, CHARLES CARYL
A Capri Garden Scene 805

D

DE BOCK, THEOPHILE
Lane of Trees (Illustrated) 1120

DE BEUL, FRANZ
Bringing Home the Flock 833
Sheep (Illustrated) 870

DE JONGHE, GUSTAVE
Mother and Child 1082

DELPHY, CAMILLE HIPPOLYTE
Wash Day 1090

DESSAR, LOUIS PAUL
Mending the Nets 878

DIETERLE, MARIE
Cattle and Landscape (Illustrated) 1127

DIRANIAN, SERKES
Flower Girls 848

DODGE, W. DE LEFTWICH
The Ocean 1095

Lot No.

Dolland, W. Ansley
Italian Garden Scene 817

Dupiny, P. N.
The Luxemburg Gardens (Illustrated) 868
Children Playing in Luxemburg Garden 1146

Dupre, Julien
Summer Pasture (Illustrated) 865

E

Eigler, Gustave
The Rehearsal (Illustrated) 1132

Epp, Rudolph
Getting Up 880

Egusquiza, A.
Venice 816

F

Fantin-Latour, Henri G. T.
The Chess Players 1139
Inspiration (Illustrated) 1143

Ferguson, W. J.
Evening on the Stour 1087
The Thames near Great Marlow 1102

G

Gabrini
The Wanderer (Illustrated) 1068

Garoy, De M.
The Court Lady 818

Gervex, Henri
Avant Le Bal 1079

Gay, Edward
Winter Scene 1101

Giraidet, Jules
In the Olden Days 1072

Girardet, Leon
The Serenade 838
The Answer 839

Lot No.

Gioza, D. B.
The Rehearsal 834

Goodall, R. A., Frederick
The Water Carriers of the Nile 859

Gorter, Arnold Marc
The Brook 843
Landscape (Illustrated) 863

Grolleron, Paul
French Dragoon 857
The Attack 1084
Mobile Tailor 1098

H

Hagborg, Auguste
An Interesting Tale 879
A Bait Digger (Illustrated) 1145

Haquette, Georges-Jean-Marie
The Adieu 1099

Hart, James M.
Landscape 1108
Landscape (Illustrated) 1112

Henner, Jean Jacques
Small Head (Illustrated) 866
Head and Bust of a Young Girl (Illustrated) 1110
Tete Rouge 1129

Henrici, John H.
The Bootblack 808

Herland, E.
The Frugal Supper 1118

I

Innes, George—(Attributed)
Sunset (Illustrated) 1142

Lot No.

J

Jacquet, Gustave
Lily of the Valley 1122

Jansen, Fritz
The Violinist 824

Jig, Fritz
Daisy 1073
Nelly 1074

K

Kaemmerer, Frederick Henri
The Old Wardrobe (Illustrated) 1091

Karlovski, B. De
Melons and Grenades (Illustrated) 1109

Kever, Jacob Simon Hendrik
Feeding the Goat (Illustrated) 1124

Kiesel, Conrad
At the Masquerade (Illustrated) 873

Knight, Daniel Ridgway
Gathering Apple Blossoms (Illustrated) 875
Armand, The Shepherdess (Illustrated) 1136

Kuyck, Louis Van
Barn Interior 882

L

La Fontaine, Charles
The Cherry Maid (Illustrated) 1105

Lenoir, Charles-Amable
Head of a Woman 871
Morning Glories 1085

Lerolle, Henry
The Shepherdess (Illustrated) 869
The Gleaners 1130

Lot No.

LYNCH, ALBERT
Winter, Park Scene 825
The Encore (Illustrated) 876

Mc

MCEWEN, WALTER
The Secretary (Illustrated) 872

M

MALTOLIMI, A.
The Vegetable Vender 806
The Trooper 807

MILLET, G. DAVID
Old Friends 883

MUNTHE, L.
The Midnight Sun 846

MONCHABLON, JAN
Field Near Fresnes (Illustrated) 1134

MONTICELLI, ADOLPHE
The Three Sisters 1128

MOORE, H. HUMPHREY
Amateur (Illustrated) 1104

MOREAU, JEAN
Fete des Vignerons 1147

MOROSINI, V.
Cavalier Drinking Wine 830

MOUTTE, ALPHONSE
Sowing Seeds 1086

MUSIN, AUGUSTI
Marine 1077

N

NOZAL, A.
The Banks of the River 845

Lot No.

P

Palleja, J. Ferrery
Recollections 858

Pearce, Charles Sprague
Meditation (Illustrated) 862

Perrault, Leon Bazile
The Poultry Seller (Illustrated) 1119

Petit, C.
Study of a Girl 1096

Pezunt, M.
Cattle 840

Pieters, Evert
Picking Flowers (Illustrated) 1144

Pimazo, Y.
St. Marks, Venice 832

Piot, Etienne Adolphe
Devotion 1107
The Roses (Illustrated) 1113

Pittara, C.
Cattle 1117

Prosdocimi, A.
St. Bartholomew's Square, Venice 810
Venetian Scene 852

R

Reyna, A.
Canal Venice 837
Venetian Scene 1083
Canal, Venice 1092

Richter, E.
The Favorite of the Pasha (Illustrated) 877

Lot No.

ROY, MARIUS
Polishing the Helmets 811
Preparing Dinner 812
At the Barracks (Illustrated) 1069

ROYBET, FERDINAND
The Man with the Sword (Illustrated) 1135

S

SCHAAN, P.
The Cardinals 849

SCHREIBER, CHARLES
The Collector 829

SEGHERS, A.
Going into Port (Illustrated) 853

SEGUINO, F. J.
The Doges Palace 1071
Grand Canal, Venice 1070

SEIFERT, AUGUST
Violets 860

SEMENOWSKY, EISMAN
Meditation 1075
The Siesta 1076
Spring Flowers 1103

SIGNORINI, G.
Toreador 804

SMITH, W. GRANVILLE
The Dinner Party 844

SOULACROIX, F.
Here I Am 867

T

TANOUX, ADRIEN HENRI
Washing Day (Illustrated) 851

Lot No.

TOFANO, EDOUARDO
The Visit (Illustrated) 850

TONGE, A. VAN DER
Preparing Dinner 1094

TOULMOUCHE, AUGUSTE
The Debutante 823

TRAUTSCHOLD, MANFED
The Introduction 861

TROMP, JAN ZOETELIEF
Summer Pleasures (Illustrated) 1126

TSEIGERT, AUGUS

U

UNSIGNED
Head of a Young Woman 1081

V

VOLLON, ANTOINE
The Coming Storm (Illustrated) 1131

W

WEBER, AUGUST
The Connoisseur 835
The Smoker 836
The Latest News 847
Good News (Illustrated) 1114

WIMEROUTH, P. V.
Mother and Daughter 814

WINDT, C. VAN DER
Landscape 1097

Y

YAMAJO, T.
Japanese Lady 1106

Lot No.

Z

ZAMPIGHI, E.
He Loves Me, He Loves Me Not 842

ZANDOMENEGHI, FEDERICO
The Sisters 856

General Index

INDEX TO SESSIONS.

First Session, April 17th, at 2:30 P. M. — Page.

Modern Porcelains.
Lot No. 1 to Lot No. 150 7

Second Session, April 17th, at 8:00 P. M.

Modern Porcelains.
Lot No. 151 to Lot No. 268 23

Third Session, April 18th, at 2:30 P. M.

Ivories, Miniatures and Enamels.
Lot No. 269 to Lot No. 458 34

Fourth Session, April 18th, at 8:00 P. M.

Books.
Lot No. 459 to Lot No. 638 64

Fifth Session, April 19th, at 2:30 P. M.

Furniture, Rugs, Draperies, Paintings, etc.
Lot No. 639 to Lot No. 803 112

Sixth Session, April 19th, at 8:00 P. M.

Paintings.
Lot No. 804 to Lot No. 883 125

Seventh Session, April 20th, at 2.30 P. M.

Jades, Crystals and Chinese Porcelains.
Lot No. 884 to Lot No. 1067 159

Eighth Session, April 20th, at 8:00 P. M.

Paintings.
Lot No. 1068 to Lot No. 1147 199

INDEX TO THE SEVERAL DIVISIONS OF THE COLLECTION.

Books 64

Furniture, Rugs, Draperies, etc 112

Ivories, Miniatures and Enamels 34

Jades, Crystals and Chinese Porcelains 159

Modern Porcelains 7

Modern Porcelains (continued) 23

Paintings 125

Paintings (continued) 199

INDEX TO INTRODUCTIONS.

General Introduction, by John W. Harrington 3

Introduction to Books 63

Introduction to Ivories, Miniatures and Enamels, by Ralph M. Chait 33, 158

Introduction to Jades, Crystals and Chinese Porcelains, by Ralph M. Chait 158

Introduction to Paintings, by William B. McCormick 124

APPRAISEMENTS

OF

Paintings, Jewelry, Personal Effects of Every Description for Inheritance Tax and Other Purposes, are made by

SAMUEL MARX

EXECUTIVE OFFICES

WOOLWORTH BUILDING

TELEPHONES { 6911 6912 and 7604 7605 } BARCLAY

Daniel S. Miller Sale

New York, Hotel Savoy, April 1916.

Sixth Session, April 19-th.

No.	Price.	Buyer.
804.	$ 26.00	V.E. Dessart
805.	12.50	J.S. Foot
806.	10.00	Mrs. H.V. Newcombe
807.	5.00	C.H. Warren
808.	15.00	D. Hailman
809.	10.00	Schwartz
810.	20.00	N.J. Heller
811.	25.00	Max Salomon
812.	25.00	Kraushaar
813.	12.50	Max Salomon
814.	14.00	S.S.
815.	15.00	J.G. Oppenheim
816.	24.00	Wm. Rosenblum
817.	22.50	Herman L. Heide
818.	20.00	Mrs. H.V. Newcombe
819.	77.50	Mrs. Frank S. Voss
820.	55.00	C.W. Kraushaar
821.	20.00	P.F. P.F. Bruner
822.	10.00	H.V. Newcombe
823.	30.00	J.G. Oppenheim
824.	25.00	C. Klackner
825.	12.50	J.G. Oppenheim
826.	30.00	Herman L. Heide
827.	130.00	M. Knoedler & Co.
828.	55.00	Warren
829.	40.00	J.G. Oppenheim
830.	15.00	D. Bandler
831.	15.00	J.G. Oppenheim
832.	22.50	M. Dugro Berttles
833.	22.50	Schepps
834.	15.00	Oppenheim
835.	15.00	J.G. Oppenheim
836.	25.00	Berlin
837.	40.00	Rosenblum
838.	27.50	John J. Dietz
839.	32.50	" "
840.	30.00	L.L. Friedman
841.	55.00	Holland Galleries
842.	67.50	Schwartz
843.	190.00	C.W. Kraushaar
844.	40.00	J.G. Oppenheim
845.	80.00	Max Saloman
846.	145.00	Holland Galleries
847.	105.00	" "
848.	$ 60.00	Max Salomon
849.	135.00	Holland Galleries
850.	75.00	Max Salomon
851.	140.00	J.G. Oppenheim
852.	105.00	Herman L. Heide
853.	45.00	Max Salomon
854.	65.00	" "
855.	60.00	Printz Brothers
856.	35.00	J.G. Oppenheim
857.	65.00	Holland Galleries
858.	50.00	N.Y. Mfg Co.
859.	150.00	Holland Galleries
860.	175.00	Klackner
861.	80.00	J.G. Oppenheim
862.	205.00	Dr. H.C. Scobey
863.	300.00	Henry L. Heide
864.	400.00	Klackner
865.	Clapp &	
865.	260.00	Clapp & Graham
866.	400.00	Schulthies
867.	175.00	M. Dugro Buttles
868.	300.00	J.G. Oppenheim
869.	350.00	Kraushaar
870.	165.00	Dr. H.C. Scobey
871.	65.00	Salvatore Pasne
872.	210.00	Clapp & Graham
873.	265.00	Schultheis
874.	500.00	Kraushaar
875.	1210.00	Holland Galleries
876.	100.00	Kraushaar
877.	180.00	Rice
878.	125.00	J.G. Oppenheim
879.	350.00	Prinz Bros.
880.	210.00	Arthur Eckstein
881.	125.00	Judge Foster
882.	135.00	Rice
883.	200.00	J.G. Oppenheim

Eighth Session, April 20-th

1068.	28.00	Hamburger
1069.	30.00	Kraushaar
1070.	25.00	Oppenheim
1071.	40.00	Bandler
1072.	70.00	Oppenheim
1073.	55.00	Hamburger

No.	Price.	Buyer.
1074.	$ 60.00	Hamburger.
1075.	110.00	Oppenheim
1076.	110.00	" "
1077.	25.00	Smyth
1078.	55.00	Kraushaar
1079.	35.00	N.Y. Mfg. Co.
1080.	105.00	Mrs. Frank S. Voss
1081.	95.00	Arthur Ackerman
1082.	70.00	Oppenheim
1083.	110.00	" "
1084.	150.00	Rosenfeld
1085.	110.00	Belle Alice Hamburger
1086.	70.00	Mrs. Frank S. Voss
1087.	60.00	B.A. Hamburger
1088.	115.00	Oppenheim
1089.	40.00	Smyth
1090.	45.00	J.B. Townsend
1091.	60.00	Oppenheim
1092.	85.00	Rosenfeld
1093.	40.00	" "
1094.	60.00	" "
1095.	50.00	Ernstthal
1096.	35.00	N.Y. Mfg. Co.
1097.	90.00	Kraushaar
1098.	110.00	D. Ernsthal
1099.	80.00	Oppenheim
1100.	255.00	Tanenbaum
1101.	15.00	Ernstthal
1102.	175.00	Oppenheim
1103.	160.00	Heide
1104.	95.00	Smyth
1105.	170.00	B.A. Hamburger
1106.	120.00	Oppenheim
1107.	175.00	" "
1108.	120.00	Jaffe
1109.	185.00	Salomon
1110.	500.00	Kraushaar
1111.	150.00	Oppenheim
1112.	90.00	Geo.H. Ainslee
1113.	330.00	Holland Galleries
1114.	170.00	Jessie S. Foot
1115.	150.00	
1116.	120.00	Salomon
1117.	210.00	Oppenheim
1118.	175.00	Salomon
1119.	225.00	Rosenfeld
1120.	350.00	Kraushaar
1122.	200.00	Smyth
1123.	850.00	J.A. Woolly
*1121.	225.00	Oppenheim

No.	Price.	Buyer.
1124.	$ 1000.00	Kraushaar
1125.	1650.00	Clapp & Graham
1126.	1000.00	Kraushaar
1127.	650.00	Oppenheim
1128.	725.00	Kraushaar
1129.	825.00	M. Samuel Stern
1130.	350.00	Oppenheim
1131.	625.00	Holland Galleries
1132.	275.00	Bandler
1133.	700.00	Foot
1134.	625.00	Kraushaar
1135.	1075.00	Holland Galleries
1136.	1600.00	Jessie S. Foot
1137.	1600.00	Kraushaar
1138.	3650.00	M. Samuel Stern
1139.	1250.00	Kraushaar
1140.	550.00	" "
1141.	475.00	Oppenheim
1142.	50.00	Samuel Marx
1143.	1000.00	Smyth
1144.	700.00	Kraushaar
1145.	400.00	Smyth
1146.	250.00	Rosenfeld
1147.	175.00	Hamburger

PAINTINGS BOUGHT BY D. S. MILLER.

		April, 1870.	
	1 Ptg. by D. De Jonghe,	"Morning Hours",	$500.00
	1 Ptg. by A. Lesrel,	"Visit to the Studio",	150.00
		May, 1870.	
	1 Ptg. By Prof. Carl Hubner,	"Portrait of a Young Girl",	250.00
6356	1 Ptg. by A. Hagborg,	March, 1891. "Fisher Girl Resting",	950.00
4743	1 Ptg. by E. Richter,	April 1892. "The favorites of the Pacha",	1,200.00
4619	1 Ptg. by E. Tofano,	May, 1892. "At the Balcony",	550.00
7367	1 Ptg. by F. E. Bertier,	June, 1893. "Fortune Teller",	600.00
5705	1 Ptg. by R. Epp,	"Getting Up",	450.00
10704	1 Ptg. by D. R. Knight,	Oct., 1906. "Knitting among Roses", 32⅛ x 26	1,500.00
P-392	1 Ptg. by J. v. Chelminski,	Jan., 1912. "Fifth Corrassiers, 1814", 30 x 20⅜	1,200.00
12163	1 Ptg. by D. R. Knight,	"Armande the Shepherdess", 35⅜ x 46	2,800.00
	CREDIT		
	1 Ptg. by F.A.Bridgman, 12658,		$800.00
11720	1 Ptg. by P. J. Clays,	Jan, 1912. "Sailing Boats on the Escaut", 34⅛ x 27½	2,500.00
10381	1 Ptg. by W. MacEwen,	Sept., 1912. "The Secretary", 18 x 22,	700.00
12659	1 Ptg. by W. Bouguereau,	Feb., 1913. "Before the bath", 34½ x 54,	6,000.00

Buyer.	Price.	Sc.	Buyer.	Price.	Sc.
Ame Belmont	60.00	.840	Bryant	16.50	.400
National Metallurgic	180.00	.840	I.O.	18.81	.820
New Belmont	30.25	.120	Mine I.T. Development	10.02	.200
I.O. Dynamite	160.00	.470	Mine Owner	10.71	.700
Mineral I. Mine	120.00	.420	Mineral I.	10.11	.100
Mine Owner	40.00	.420	Mineral	10.01	.010
"	60.00	.470	Mineral Mine Belmont	20.02	.220
Trade Brothers	40.00	.830	Mine Belmont	20.00	.470
I.O. Dynamite	30.00	.210	Development	10.22	.220
National Metallurgic	20.00	.410	Mine Owner	14.21	.410
Ame. Mine Co.	30.00	.810	....	20.00	.470
National Metallurgic	120.00	.220	Electric	20.21	.710
Mineral	180.00	.980	Development	10.24	.210
I.O. Dynamite	40.00	.980	Mine I.	20.00	.410
Ame. I.O. Belmont	60.00	.220	Mine Owner	10.00	.410
Mineral	120.00	.220	Mine I. Mine	30.00	.410
Mineral	60.00	.220	Mine Owner	10.00	.410
Mineral	60.00	.220	Mine I.	10.00	.410
Ame. I.O. Belmont	60.00	.220	Mine I.	10.00	.410
Mineral	120.00	.220	Mine I.

GETTY RESEARCH INSTITUTE
3 3125 01663 0135